February 1956 50 cents

dance MAGAZINE

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NEWS of Dance and Dancers

RUTH PAGE BALLETS TO TOUR NEXT SEASON

Columbia Artists Mgt. snapped up the 2 **Ruth Page** ballets, "The Merry Widow" and "Revenge" as a touring program for next season. The production, brought to B'way from Chicago for a short pre-Christmas season, (see review, p. 11) will tour for at least 10 weeks beginning in late Nov. Heading the Co. of 26 dancers from the Chicago Opera Ballet will be de Cuevas Ballet stars **Marjorie Tallchief** and **George Skibine.** By trans-Atlantic phone a leave of absence from the de Cuevas group was obtained for the famous husband-and-wife pair who have not been seen in this country for several years . . .

WORLD TRAVELERS

American Indian dancer **Tom Two Arrows** left last month for an 18-week tour of Indonesia, Burma, India and Pakistan, under the auspices of the State Dept.'s Int'l Exchange Program and ANTA . . . Gov't support is now definite for a 14-week Fall tour of Northern Europe by the **N.Y.C. Ballet.**

Jerome Robbins in April goes to Copenhagen to stage his "Fanfare" for the Royal Danish Ballet . . . **Nora Kaye** and **Antony Tudor** are scheduled to return to Japan again, this summer for appearances with the Komaki Ballet . . . **Simon Semenoff** is back at his Stamford school after staging "Gift of the Magi" for the **Festival Ballet** season in Monte Carlo . . . Former Ballet Theatre dancer **Peter Gladke** has left for Paris to stage a revue . . . **Laura Sheleen,** 1954 American Theatre Wing dance scholarship winner, is teaching modern dance in Paris.

Martha Graham & Co., after close of their Gov't-sponsored Asian tour in Teheran Feb. 12, play 2 weeks in Israel. They may also perform in Greece . . . In the Co. sailing for Europe Jan. 28 with Haitian dancer **Jean Leon Destine** (see photo p. 63), were **Marguerite Adrien, Glory Van Scott, Arthur Wright, James Smith, Alphonse Cimber and Edner Calvin.**

DANCE MOVIES

S. Hurok's presentation of Tohan Films' ballet motion picture, "Romeo and Juliet," starring **Ulanova** (see DANCE Magazine, Nov. '55) goes into the Paris Theatre, NYC, in late Feb. or early March.

The Spanish film **"Flamenco"** has been enjoying a profitable NYC return engagement at the 55th St. Playhouse, along with the documentary, "Picasso."

French mime **Marcel Marceau,** whose 1-man show is part of the NY City Center's current drama season, has made a film short for Geo. K. Arthur entitled "Pantomimes." It has just been released for art movie house showings.

DANCE MAGAZINE COMINGS & GOINGS

Editor **Lydia Joel,** immediately after the NYC Pavlova Commemoration program at the Barbizon-Plaza Theatre, Jan. 21, flew to London for a quick 1-week survey of the English dance scene. While there she will cover the star-studded Pavlova Commemoration performance Jan. 23 at the Stoll Theatre (see LONDON DATELINES).

Assoc. Editor **Doris Hering** lectures on "American Dance" Feb. 15 at Rockaway Beach, LI, for the Rockaway Forum.

Adv. Mgr. **Toni Holmstock** spent two days visiting schools and firms in Phila. and Washington before attending the Dance Masters of America Chapter 17 1-day session Jan. 22 in Washington.

PERSONALS

Laurita Alonso, daughter of **Alicia and Fernando Alonso,** was scheduled to be married Jan. 29 in Havana to mechanical engineer Rafael Diaz. Laurita has been an active member of the Ballet de Cuba both as performer and teacher. She is now in charge of the Elementary Div. of the Alonso Academy . . . **William Sena,** ballet master of the Phila. Grand Opera Co., and his wife are celebrating the birth of their 4th child, Marianne Dolmena.

Hal Keith, husband of dancer **Beatrice Tompkins,** died in NYC Jan. 12 after a short illness. Mr. Keith, who also was at one time a dancer, in recent years has been a top TV director . . . **George Platt Lynes,** the well known dance photographer, died in NYC Dec. 6.

DANCE NOTATION ON TV

Labanotation was again on TV screens last month. On "Look Up and Live," **Maria Tallchief** reconstructed "Sylphides" excerpts from giant floor charts . . . **Melissa Hayden** gave Steve Allen a notation lesson . . . Frank C. Barber of Music Publishers Holding Corp. reports big sales of Labanotation books, "My First Dance Book" and "Three R's for Dancing," both by **Nadia**

(over)

APRIL "RICHARDSON CUP" BALLROOM COMPETITION IN LONDON TO HAVE 1ST COUPLES OFFICIALLY REPRESENTING U.S.A. IN INTERNATIONAL CONTEST

Two American couples, the 1st ballroom dancers to represent the USA officially in an international contest, will go to London in April to participate in the **Richardson Cup** competition. The two couples will be top winners in the 1st annual Nat'l Open Ballroom Championships, to be held in NYC Mar. 23, 24 & 25 at the Arcadia Ballroom.

Director of the American Nat'l Championships is Arcadia manager **Jack Petrill,** who sponsored the NYC Championships in 1953, 1954 and 1955. In addition to the London trips, $1,000 in prize money will be awarded to winners of the competition here. Contest will cover four dances: the Fox Trot, Rumba, Tango and Waltz.

Helen Wicks Reid of Port Washington, NY, is Int'l Chairman of the Rules Committee. She reports that regulations for the Richardson Cup competition in England will be liberalized so that Americans will not be required to conform to the standardized English ballroom rules.

Entry blanks and rules for the American competition in March may be obtained by writing to National Championships, Arcadia Ballroom, B'way at 53rd St., NYC 19.

Chilkovsky, and Balanchine's "Dance of the Little Swans," with notation by **Ann Hutchinson.**

AROUND MANHATTAN

For the NYC Ballet season beginning Feb. 29, **Jerome Robbins** will stage a new ballet, titled "Music Appreciation," to Chopin music, and will also re-stage sections of his earlier work, "The Guests."

Samuel Lurie, who 2 years ago resigned as **Ballet Theatre's** promotion director to set up his own public relations office, will again be associated with BT. The Lurie office, which has added **Stanley F. Kaminsky,** will now handle BT's nat'l publicity.

Geoffrey Holder, who has just returned from Key West, where he was dancing in "Carib Gold," will have an exhibit of his paintings at the Barone Gallery beginning Feb. 6. With wife **Carmen de Lavallade** he goes to Italy this spring to stage dances and appear in film "Salambo" . . . Concert Associates have signed **Robert Joffrey** to produce a small ballet revue for touring next season.

On Dumont's Jan. 22 "Wonderama" TV show, **Thalia Mara** and **Arthur Mahoney** were to present a ½-hr. documentary on "Making of a Ballet Dancer." To participate were School of Ballet Repertory students **Sonja Bacharach, Lucy Maybury, Elinor Dian, Carole Kroon, Jane Shelton, Mary Brown, Susan Haddad, Mary Vegh, Patricia Walker and Val Butignol.**

Ray Harrison returns to City Center as choreographer for the Spring season of the NYC Opera, which opens in late March. Harrison has been dancing regularly on the Martha Raye Show . . . Ceremonial chants and dances by a group of Hopi Indians are a feature of Lois Albright's opera, "Hopitu," which was scheduled Jan. 29 at Carnegie Hall.

OFF-BROADWAY EVENTS

Anna Sokolow's group, now called the **Theatre Dance Co.,** will premiere "Poem," with music by Scriabin, on their B'klyn Academy program Feb. 12. The co., just seen on B'way in "Red Roses for Me," will also participate in the 3 Sat. programs in April at the YMHA being sponsored by the **New Dance Group.** They have also been invited to appear at the American Dance Festival this summer in New London.

Jan Veen's production of "Carmina Burana" will be performed by the **Boston Dance Theatre** at the 92nd St. 'Y' on Feb. 5 . . . **Valerie Bettis'** Jan. 29 performances at the 'Y' Poetry Center have been postponed until later this season . . . The postponement, from Jan. 12 to 23, of the debut appearance of **Contemporary Dance Productions,** was caused by a backstage mishap at the 'Y'. The switchboard burned out.

Marie Marchowsky has formed a new co., which will bow March 17th at the 'Y', in a program featuring 3 new compositions. In the group are **Renate Aubert, Margaret Newman, Erna C. Lindner, Olive Johns, Florence Mayer and Bella Malinka.**

The American Zionist Youth Council presents its 5th Israel Dance Festival Competition Feb. 12 at Hunter Coll. Festival will be directed by **Fred Berk.**

Edith Stephen Dance Workshop scheduled a "Poetry and the Dance" evening Jan. 29, with dancers **Teresa Brunetti, Mary Baker, Anita Kumove, Milton Oleaga, Carol Wasserman, Cleo Quitman and Phyllis Hoenig** participating. Poets appearing were Max Baker, Alan Kapelner, Alfred Kreymborg and Eli Seigel.

SCHOOLS IN AND AROUND NYC

A class in Japanese dance by **Sahomi Tachibana** has been added for students at the Metropolitan Opera Ballet School . . . **Benjamin Harkarvy** has added children's classes and a course, "Characterization Through Movement" . . . **Janet Collins** has begun Tues. & Wed. eve. modern dance classes at the Rehearsal Center . . . TV's **Giselle McKenzie** is studying tap at **Jack Stanly's school** . . . **At Robert Joffrey's** Amer. Ballet Center, **Yurek Lazowksi** has begun Mon. character classes, and **Doris Rudko** is teaching a Thurs. modern dance class for adult beginners. Added to the ballet faculty is Pacific Northwest teacher **Drid Williams.**

CHANGE OF ADDRESS

When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your old as well as your new address. Also include postal zone numbers for both addresses.

Merce Cunningham, now teaching at 430 6th Ave., has begun a class for professionals and is offering some scholarships . . . A new term begins Feb. 13 at the **Irving Burton Dancers Studio.** Instructors are Mr. Burton, **Anneliese Widman, Maryan Francis, Carol Fenner and Peggy Neeld** . . . **Don deNatales,** 1955 Harvest Moon Rumba Champion, and 1st Prize winner for all-around dancing in the NYC Open Ballroom Dancing Championships held at Arcadia Ballroom, has joined the faculty of the **Albert Butler School of Dancing.**

DANCE SCENE U.S.A.

Maria Tallchief and **Andre Eglevsky's** Jan. 5 appearance with Ormandy and the Phila. Orchestra drew 13,000 people to Convention Hall. The pair last month also did symphony dates in Buffalo, Rochester and Dayton. On Feb. 11 they appear with the Nat'l Symphony in Washington.

For the 4th year Philadelphia's **Ballet Guild** performed for the Phila. Orchestra Children's Series. On Jan. 21 they danced the premiere of Mozart's "Les Petits Riens," especially choreographed for the group by **Antony Tudor.**

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The Pro Arte Musical Ballet Festival in Puerto Rico this year is scheduled for Feb. 6, with NYC Ballet stars **Andre Eglevsky, Tanaquil LeClercq, Patricia Wilde, Diana Adams and Francisco Moncion.**

Don Farnworth and **Edith Royal** were ballet soloists Jan. 14 with the Fla. Symphony Orchestra in Orlando . . . The out-of-doors spectacle, "Voice in the Wind", opening this month in Tampa, is being choreographed by **Bill Hooks,** with **Marvin Gordon** as lead dancer . . . 25 dancers have been chosen for the 1st performance of the **Ann Arbor, Mich., Civic Ballet,** scheduled for April. **Sylvia Hamer, Jane Caryl Miller** and **Marjorie Russell** are co-directors. A civic group, headed by Mrs. Leonard Himler, hopes to establish the co. permanently.

Latest plans for the **Houston Youth Symphony Ballet** (see photo p. 85) call for an April performance of "The Princess and the Swineherd," based on the Hans Christian Andersen story. The new ballet will be by guest choreographer **Roland Guerard,** former Ballet Russe soloist and now a well-known Houston teacher.

A ballet set to the Grieg Piano Concerto, choreographed by **Barbaralee Rankin,** danced by students of Houston's **Kochetovsky School,** was a feature of a recent Houston Symphony Orchestra program.

Virginia Tanner's Children's Dance Theatre does a large concert Feb. 28 in Salt Lake City with the Brigham Young Univ. Symphony and A Capella Chorale. In April the youngsters go in 2 busloads to Carmel, Calif. for 4 performances on Apr. 3 & 4.

Michael Richards, Armand Dube and Jeanne South held auditions in Jan. for their new Conn. Theatre of Cultural Dance, with headquarters in E. Norwalk . . . In Hollywood last month Mary Bran presented a concert featuring **Tamara Toumanova** and **Wilson Morelli.**

BOOK NEWS

"Ballet" (No. 5), **Serge Lido's** annual photo volume, published by Art et Industrie, Paris, gives an impressively full survey of the '54-'55 dance season in Europe, including a section on the **NYC Ballet** . . . Macmillan has added copiously illustrated books on **Beryl Grey** and **Michael Somes** to its "Dancers of Today" series . . . The "New Borzoi Book of Ballets" by **Rosalyn Krokover** is due soon from Doubleday . . . In London **Cyril Beaumont** has recently published "Partnering", by Chicago teachers **Richard Ellis and Christine Du Boulay.**

TOUR NEWS

Spanish dancer **Teresita Osta** plays her 2nd engagement with the Eastern Connecticut Symphony on Feb. 5 at Willimantic . . . Louise Lightfoot sends word from Ottawa that Indian dancer **Shivaram,** after a short tour of the Southern U.S., will return to India Mar. 21 . . . With several new dances, **Miriam Marmein** on Feb. 1 begins a 7-week tour of Penna., Ohio, Mich., W. Va. and Indiana . . . **Teresita La Tana** is currently touring colleges in N. Y. and N. J. with a small group.

BACKSTAGE TV — BROADWAY

Marge & Gower Champion come into the Waldorf-Astoria in March, then do film, "Chicago Blues" . . . **Dorothy Jarnac** has joined Peter Lind Hayes and Mary Healey's club act . . . **Katherine Dunham** resumes night club shows at the Miami Latin Quarter this month . . . **John Butler** doing a half-hour ballet for "Camera Three" Feb. 5, with **Beatrice Tompkins, Joan Skinner, Glen Tetley and Ian Tucker** . . . **Jean Leon Destine** was on CBS' "Adventure" Jan. 22 . . . **Sophia Delza,** assisted by **Lea and Gia Wallace,** demonstrated Chinese Action Dances on Claire Mann's WABC show Jan. 23 . . . **George Balanchine** staged NBC's Jan. 15 very superior colorcast of "The Magic Flute" . . . **Boris Runanin,** choreographer of "Pipe Dream", the father of a new baby girl . . . **Sandra Devlin,** of the same show, has her first solo spot in Act II . . . "The Ballet Story", being prepared by John Farrow, will be a film bio of Sadler's Wells. *Hans Holzer*

SCHOOLS AROUND THE COUNTRY

Frederic Franklin was guest teacher at the **Ellis-Du Boulay School** during the holiday season visit of Ballet Russe to Chicago. Dancers from the school are performing "Nutcracker," Act II, at the Blackstone Hotel, Chicago, on Feb. 6, and at Benton Harbor, Mich. Feb. 12 . . . **Angiola Sartorio** this year will have her summer dance school at Laguna Beach, Calif. Activities will include an experimental group similar to the one in her successful school at Bar Harbor, Me. . . . **Maria Tallchief** and **Andre Eglevsky** taught classes for the Dayton Theatre Dance Group and the Children's Ballet Co. Jan. 11 at the **Schwarz School** in Dayton, Ohio.

The **Perry-Mansfield School of Theatre and Dance,** Steamboat Springs, Colo., will soon have 2 theatres. On May 1 construction begins on a new arena theatre . . . **Gladys Hight** and her faculty associate **Phyllis Wills** conduct a class in children's dances, "Pointe and Demi-Pointe" at the Feb. 5 meeting of the **Chicago Nat'l Assn. of Dance Masters.**

The **Westchester Dance Council** recently

(continued on page 6)

FEBRUARY CALENDAR OF EVENTS N. Y. C.

Feb. 4	**Israeli Dance Concert** B'klyn Museum; 3:00
Feb. 4	**Boston Dance Theater** 92nd St. YM-YWHA; 8:40
Feb. 5	**Walter Terry Interviews Maria Tallchief** 92nd St. YM-YWHA; 3:00
Feb. 5	**Irene Gabriel** Carnegie Recital Hall; 8:30
Feb. 5	**Phyllis Lamhut and Dorothy Vislocky** Henry St. Playhouse; 8:30
Feb. 12	**Anna Sokolow & Co.** B'klyn Academy; 3:00
Feb. 12 & 13	**Merry-Go-Rounders** 92nd St. YM-YWHA; 3:00
Feb. 17	**Henry St. Playhouse Dance Co.** Cooper Union; 8:30
Feb. 17	**Natl. Ballet of Canada** B'klyn Academy; 8:30
Feb. 18	**Natl. Ballet of Canada** B'klyn Academy; 2:30 & 8:30
Feb. 19	**Walter Terry Interviews Jerome Robbins** 92nd St. YM-YWHA; 3:00
Feb. 19	**"Pied Piper"** Henry St. Playhouse; 3:00
Feb. 19	**Lee Becker, Ellida Geyra, Muriel Topaz & Cos.** Henry St. Playhouse; 8:40
Feb. 22	**Merry-Go-Rounders** 92nd St. YM-YWHA; 10:00, 1:00 & 3:00
Feb. 22	**"Pied Piper"** Henry St. Playhouse; 3:00
Feb. 25	**Edwin Strawbridge Theatre** B'klyn Academy; 3:00
Feb. 26	**N. Y. Ballet Club: Esteban Frances, Speaker** Academy of Ballet Perfection; 3:00
Feb. 26	**Merry-Go-Rounders** 92nd St. YM-YWHA; 1:00 & 3:00
Feb. 28-March 25	**N. Y. C. Ballet Co.** N.Y. City Center

ON TOUR

(see page 74)

sponsored an 8-week experimental seminar in dance movement, which met at Sarah Lawrence Coll., Bronxville, N.Y. Classes were taught by composer Norman Lloyd . . . **Leslie-Ann Levin,** 16-year-old Yonkers, N.Y., teacher, is planning a Junior Ballet Theatre Group, to be affiliated with her "Neighborhood School of Ballet Technique."

David Kazmierzak, pupil of **Mrs. Fred Frey,** Bartlesville, Okla., was invited to audition for a S. F. company as a result of the publication of his photo in the "Young Dancer Christmas Album" in the Dec. DANCE Magazine.

ASSOCIATED FABRICS EXPANDS

Monroe Markowitz, Pres. of **Associated Fabrics,** announces that the co. has 3 times its former space in its new 4th floor quarters at 10 E. 39th, NYC.

ASSOCIATION NEWS

The N.Y. Society of Teachers of Dancing meets at the Sheraton-Astor Feb. 12. On the teaching program, arranged by **Dorothea Duryea Ohl,** are **Sara Vashon, Kay Kafka, Joseph J. Rechter, Earl Atkinson** and **Edna Passapae** . . . 1956 officers for the **Texas Assn. Teachers of Dancing** are **Lillian Caine,** Pres.; **Virginia Self,** 1st VP; **Mary Frances Garlington,** 2nd VP; **Goodloe Lewis,** Corres. Sec'y; **Frances Burgess Bleeker,** Sec'y-Treas. Directors are **Ella Ilse, Dorothy Coulter Edwards and Judith McCarthy Hansen.** TATD's Normal School will be held in Dallas the last week in June . . . **Michael Lopuzanski** presents a Labanotation demonstration at the **Penna. Dance Teachers Assn.** session Feb. 2-5 at the Bellevue-Stratford Hotel in Phila. Members of the Youth Ballet Co. of Phila. will perform Balanchine's "Dance of the Little Swans," as reconstructed from the Labanotation book of the dance.

Muriel Stuart, Helen Flanagan, John Clancy and **Jane Dodge** were faculty for the 1-day session of the **Dance Teachers' Club of Boston** Jan. 15 . . . **NADAA's Boston Chapter 39** meets Feb. 26 with **Eugene and Maria Cartwright, Helen O'Brien, Stanley Herbertt, Edna M. Finney and Cecile Baker** as faculty . . . **Associated Dancing Teachers of So. Calif.** (DM of A) hold a 1-day convention Feb. 5 at the Statler in Los Angeles. Instructors are **Michel Panaieff, Olga Fricker, Sam Mintz, Dorothy Williams, Grace McGrath, Cleo Call, Emma Jean Woodruff, Del Rey and Mildred Stoffer.**

Miami teacher **Thomas Armour** teaches Feb. 4 & 5 in Galveston for the **So. Texas Assn. of Dance Teachers** (DM of A) . . . Next 1-day session of **Dance Masters of Ohio** (DM of A) is Feb. 19 at the Statler in Cleveland . . . **Jack Stanly** will be guest tap teacher for **Dance Masters of Mich.** Feb. 26 in Detroit . . . **Summer dates for Chicago Nat'l Assn. of Dance Masters:** 1st week session, July 24-29; 2nd week, July 30-Aug. 4; convention, Aug. 5-10.

Dance Educators of America hold their summer convention at the Hotel Plaza in NYC the week of July 15. Their Training School will be July 2-12, and they will have a pre-convention Ballroom Session July 13 & 14.

CHICAGO NEWS

Ballet Russe de Monte Carlo's holiday engagement was indeed festive. There were **Alicia Alonso** and **Igor Youskevitch** to glitter, a repertoire of old favorites to please, and sold-out houses to make every performance an occasion.

New to the repertoire was "La Dame a la Licorne". Jean Cocteau conceived the ballet, which has been acclaimed in Europe and So. America. The piece tells the legend of the unicorn portrayed in the Gobelin tapestries. Choreographer **Heinz Rosen** stems from expressionistic Germany, and reveals it in the emotion-involved passages and in the striving for striking originality in dance material. Rosen is most inventive in contriving group poses. His best dance was for the group of pastel-hued magical unicorns. The ballet is beautiful pictorially. On first viewing it is enchanting, but some of the mime and drama seems over-long when seen a second or third time. The Lady scrutinizing her mirror, the White Unicorn quivering in a drawn-out death scene take too long to make their points.

Irina Borowska, who danced The Lady, executed beautifully high extensions and wrinkled her brow in agonizing expressions, and on the whole was effectively feminine and most decorative. **Nina Novak** was excellent as the White Unicorn, especially in the early scenes. Youskevitch and **Frederic Franklin** alternated as the Knight who came a-riding on a blue lion. Youskevitch was aristocratically romantic and, just as logically, Franklin was dashing and brave. Jacques Chailly's music, based on troubador songs, was delightful and carried period atmosphere. The device of having the solo oboe, harp and cello on a bare raised platform on one side of the stage cluttered the dancing space and the picture.

Also new was the Pas de Trois revived by regisseur **Michel Katcharoff** from the "Paquita" fragment which **Danilova** and **Balanchine** arranged some years ago. Danced by **Gertrude Tyven, Yvonne Chouteau** and **Alan Howard,** it had the virtuoso passages that make audiences realize ballet dancers don't move like human beings.

The presence of Alonso and Youskevitch does much for the troupe. A few years ago the astute declared Alonso the "world greatest ballerina". This season all who see her are unanimous in voicing this conviction. She danced "Giselle", "Swan Lake", the 2-act "Nutcracker", and the Black Swan and Don Quixote Pas de Deux. Technically she has no equal, and she has a presence which fills the theatre.

Youskevitch maintains his long-time position as first male ballet dancer. His Albrecht, his way with a classical variation, his romantic Hussar in "Le Beau Danube" are all top drawer. As one of the company's artistic directors, he was instrumental in making interesting changes in the productions of "Giselle" and "Swan Lake".

Franklin's dancing seemed sharper and more carefree. He shared the partnering of Alonso with Youskevitch, and was notable in "Giselle". **Danielian,** who has danced much the past year, was his stylish self in "Nutcracker", "Swan Lake", "Gaite", and "Don Quixote". His batteri is still the most accurate on view.

The **Stone-Camryn Ballet,** with **Walter Camryn** as first dancer, will appear in Riverside, Ill., on Feb. 15, in Kalamazoo on Feb. 16, and in Duluth in March . . . **Merriel Abbott** has imported another European dance team which bids fair to start a new vogue — this time in costuming ballroom dances. **Murio and Sheila** currently in the Palmer House's Empire Room, do acrobatic tricks along with ballroom steps, and to show them more clearly, Sheila wears sensationally smart leotards . . . **Bob Frellson,** who is choreographer for the Empire Room, also did the Icearama at the Conrad Hilton . . . **Loyce Tygett** gave a solo concert at the Lake Shore Club Jan. 14 . . . **Carol Lawrence** a soloist with the Lyric Theatre's ballet married Cosmo Allegretti on Jan. 14.

Ann Barzel

NEWS FROM DALLAS

Texas Christian U., Ft. Worth, one of the few colleges in the country to offer a major in ballet, presented a program Jan. 13 & 14. Attended by nearly 2,000, the program offered "Pas de Quatre" (Mozart), "Emperor Waltz" (Strauss), and "Carnival of the Animals" (Saint-Saens). Choreography by **David Preston,** Ballet Dir. of the School of Fine Arts, utilized the abilities of the majority of the students who attend on a 5-day-a-week basis. Remarkable work is done here within limitations of talent.

Igor Schwezoff taught an exciting 2-week midwinter session at the **Edith James School.** He created several numbers for Miss James' concert group.. He also choreographed a new dance for **Natalie Krassovska,** who came to Dallas from Houston, where she was spending the

(continued on page 8)

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

The crucial dramatic scene of Columbia's "Picnic" is the one in which Kim Novak and William Holden engage in a torrid ballroom sequence while her awkward teenage sister, played by Susan Strassberg, observes morosely.

There is a new kind of dancing in Hollywood's films these days, a choreography especially designed for actors who can't dance. You can find a fairly lively sample of the form in *I'll Cry Tomorrow*, the Lillian Roth biography starring Susan Hayward. Miss Roth, if memory serves, wasn't much of a dancer either; but for one of this somber film's few production numbers, created to suggest an early movie musical, a rather elaborate wriggle and jump dance has been worked out by an unbilled choreographer. Miss Hayward supplies the wriggle; real dancers do the jumping. They dart in from the sides, sliding past the star on their shins. They leap in from the background, swooping by her toward the camera. They spring out from behind the camera and for a moment even obscure the star. And, with all this frantic action — abetted by a camera that zooms and pans and tilts constantly — they create the impression that the star too has joined the dance. It might be called choreography by association.

Very much the same sort of choreographic goings-on have been devised by James Starbuck for the new Danny Kaye film, *The Court Jester*, although pursued this time with considerable tongue-in-cheek. And of course, with the nimble Mr. Kaye in the title role there was no need to choreograph *around* the star. He enters fully into both the spirit and the action of all the dances, and especially in the delightful bit of nonsense titled *They'll Never Outfox the Fox*. A parody on all those elusive righters of wrong from *Robin Hood* to *The Red Shadow*, the number finds Kaye insisting that he's *The Black Fox*, the leader of a medieval band of outlaws determined to return the throne of England to its rightful heir. But everyone in the band is identically costumed, and all are soon asserting that they're *The Black Fox*. Starbuck runs this premise through a diverting series of improbable groupings in his Sherwood Forest setting, using trees, rocks, caverns and swinging vines for the dancers' entrances and exits, cutting quite arbitrarily from one zany pattern to the next, and bringing it all to a fine climax of absurdity when a whole mob of midgets rush on crying that *they're The Fox*. At another point, a brilliantly staged close-order drill executed by the Zouaves of the Richard F. Smith Post of the American Legion is reduced to an hilarious shambles as Kaye tries to conceal himself behind its rapidly shifting lines.

As usual, Sylvia Fine has provided Kaye with his best number in the show, a bright, sophisticatedly nonsensical patter song called *The Maladjusted Jester* that not only includes the kind of tongue-twisting lyrics he rips off so neatly, but also a brief fandango that might well reduce most Spanish foot-stampers to a writhing mass of envy. Kaye is one of the few comedians whose precision of delivery and movement make his satire razor sharp and his parody a fine art. Indeed, his agile pantomime accompanying the film's opening titles is so very deft that the chances are you won't have any idea who directed, wrote or plays in the thing. Which is a pity, for Norman Frank and Melvin Panama, responsible for the first two, have between them concocted an ideal vehicle for their versatile star; while the supporting cast, headed by Glynis Johns, Basil Rathbone, Cecil Parker and Mildred Natwick, superbly sustain the slyly satiric humor that makes this film consistently entertaining. ***THE END***

studio photo by Guy Mognaz

Members of the Henry Street Playhouse Dance Company in Alwin Nikolais' "Web." (reviewed on page 54)

REVIEWS

BY DORIS HERING

La Meri's "Little Show"
December 5, 1955
Brooklyn Academy of Music

"As the years go on, I dance less and talk more," said La Meri, launching into a stream of amusing banter punctuated with fragments of ethnologic dance. The banter was autobiographical, beginning with La Meri's Kentucky-Texas girlhood; her vaudeville dancing days in the twenties; and her drifting into the world of ethnologic dance.

In describing her first travels to South America and Europe, she incorporated charming bits of dance-characterization. (La Meri's gift for characterization far out-distances her basic dancing technique.) As she sauntered through Bambuco, Marineira, Tamborito, Son, and others, the program flowed easily between talk and dance.

But the intermission broke the spell. Where before she had been lightly ironic in talking about herself, yet straightforward in her little dances, La Meri suddenly began to mock the dancing that had occupied her whole professional life. A pwe fragment emerged with a pots-and-pans accompaniment. There was a borderline anecdote about leis in Hawaii. Bharata Natyam was done to "Can't Help Lovin' Dat Man." The deprecation of the dance forms robbed the program of its point. It was as though La Meri were publicly questioning her own artistic faith.

She looked very beautiful in her two chic ballroom gowns which she cleverly embellished for the different dances. Stewart Wille was the gracious, if not particularly forceful accompanist. The tasteless decor was by Shelley Bartolini.

Myra Kinch and Company, with
Ted Shawn, Guest Artist
December 10, 1955
Brooklyn Academy of Music

Myra Kinch's principal new work, *Sundered Majesty*, marked a departure from her usual choreographic style. Most of her works fall into the area of comic pantomime with heavy reliance upon prop manipulation. Or they have a free-flowing, but rather academic, pure dance base.

For *Sundered Majesty*, based upon Shakespeare's *King Lear*, she allowed the personal style of featured dancer, Ted Shawn, to shape the whole work. Mr. Shawn as Lear used what might be called heroic mime. Standing atop a three-leveled structure (designed by John Christian) he extended his arms to the winds or bent majestically toward those who confronted him. His gestures were not urgent, not based upon inner motivation. He seemed to have contemplated the character of Lear from the outside and to have evolved a concept, rather than a spontaneous expression.

The remainder of the work was designed episodically, with the daughters (Myra Kinch, Maxine Bacon, Ella Lukk), the fool (William Milie), and the executioner (Ted Forlow) each making brief appearances; and with quotes from the play fed from the wings. Choreographically it was extremely modest, using Mr. Shawn as a solid central theme, with skirmishes of secondary movement for the others.

The remaining premieres emphasized a characteristic quite prevalent in the work of Myra Kinch. She lights upon a fruitful dance idea; states it enticingly; and then allows the idea to become dissipated in un-searching movement. *Magnolia for Three* proposed to make satiric comment upon the predatory nature of the traditional southern belle. But it soon melted into a repetitious skit in which three suitors bit the dust.

In *Along Appointed Sands*, Miss Kinch set the stage for what promised to be a poetic ritual based upon the legend of Hero and Leander. But after the opening image of atavistic figures hovering near an ancient sea, the work became a rather literal extension of the legend, with little probing into its dance values.

The remainder of the program consisted of familiar works, of which *Giselle's Revenge* remains the most piquant. Miss Kinch's company was nicely trained. Her accompanist, Manuel Galea, contributed thoughtful scores, especially for *Along Appointed Sands* and *Wherever the Land Is.*

The Chicago Opera Ballet
December 20-24, 1955
Broadway Theatre

Ruth Page is in some ways a bold choreographer. She is bold in her combining of theatre elements; bold in her selection of dancers; bold in the demands she makes upon her medium.

This quality permeated both her works, *Revenge* and *The Merry Widow*, giving them an air of great flourish. But it also accounted for the basic fault in *Revenge.*

Miss Page based *Revenge* upon Verdi's melodramatic *Il Trovatore.* But more than that, she tried to make the dancing supplant the use of voice. And this was dangerous. For, while the dance can express the feelings that underlie words, it cannot replace the succinctness of verbal image. In trying to make it do so, Miss Page enticed her art beyond its natural confines.

For example, the "Miserere" scene in the opera combines the voices of Leonora and Manrico in a haunting duet describing their sad fate. Miss Page compressed this material into a danced solo which seemed impossibly frail, despite the touching performance of Ruth Ann Koesun as Leonora.

(continued on page 52)

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BALLET WEDDING

At 3:30 p.m. on the first day of 1956, Carolyn George, soloist with the New York City Ballet, was married to Jacques d'Amboise, featured dancer of the same company. The wedding took place at the St. Thomas More Church in Manhattan between the 12:30 and 5:30 performances of *The Nutcracker* at City Center. Although neither the bride nor the groom were dancing that day, a number of those present at the Church and at the informal reception, in the true tradition of the theater, dashed back to get into makeup and costume. The newlyweds left that evening for a two-week honeymoon in Haiti, and will be appearing with the company for its February 28-March 25 season. Jacques d'Amboise will also be seen soon in the film, *Carousel*.

photos by Saul Goodman

After the ceremony

Greeted by friends

At the reception with members of the N.Y.C. Ballet

Off to honeymoon in Haiti

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LOOKING AT TELEVISION

WITH ANN BARZEL

Two spectaculars of the month gave dancing respectful consideration. Max Liebman's *Babes in Toyland* (NBC, Dec. 24) had Rod Alexander as choreographer and Bambi Linn as the brightest jewel in its diadem of dancers. Alexander's best opportunities, and he made much of them, were the dances for nursery rhyme characters. Jack-Be-Nimble was an acrobat, Miss Muffet and Bo-Peep were disarmingly simple, three excellent dancers on precise points illustrated *Mary, Mary Quite Contrary*. A forest scene peopled with dancing animals and insects had some delightfully fresh ideas. The soldiers' drill that closed the show had live dancers and puppets demonstrating the thrilling theatricality of the precision drill. Bambi Linn and Rod Alexander danced a quasi-Spanish *pas de deux* with much stlye and beautiful movement.

The show had a captivating clown whose act included drumming on various surfaces, including every part of a chair. The program also starred the Baird Puppets. Such virtuosity in pirouettes and splits!

Recalling the easy pirouettes of the Baird Puppets brings to mind Patty Kelly who, in ballet dress, pirouetted dizzily on vertical wires on the Ed Sullivan Show of Dec. 18. It was quite an imaginative use of a circus device to simulate ballet virtuosity.

Peter Pan, repeated on NBC Jan. 9, again had the genius of Jerome Robbins to thank for the best of its television elements, namely the movement, style and direction. Sondra Lee as the Indian maiden, Tiger Lily, was adorably wild in her big scene. Heller Halliday waltzed charmingly with an assortment of vegetation and animal life. Her dancing has improved since the last showing of the play.

The incidental dances the camera focuses on from time to time on *Wide, Wide World* (NBC) are quite an education in ethnic dance. On Jan. 1 a Mennonite wedding, though it was thoroughly modern in some ways, had a bit of Amish dance that was fine American folklore.

We have noted with pleasure the folk dance groups of various nationalities that have appeared on the barn dances. Courtesy Hour's *Barn Dance* had a colorful Hungarian group on Jan. 6, and on Jan. 7 the Halad Polish Dancers appeared on Ron Terry's *Polka Party*.

A national form on a theatrical and very highly developed art level is Japan's Kabuki Theatre. It was shown on *Omnibus* (CBS) on Jan. 1. The presentation had that show's customary educational form, which includes introductory talks and commentary. The Kabuki troupe appeared in two pieces which served to show several of their more typical moods. The first was a tale of passion that started with a love song, proceeded to a duel and ended in death. The second, appropriately, was a New Year's ceremonial dance. The latter was most successful in demonstrating the formalism of the Kabuki Theatre. The showing lacked the color of the stage presentation, but had the advantage of giving the viewer a close look. However, even the close-up could not give the program any warmth. We were tourists looking on and there was more picturesqueness than meaning.

Individual dancers got some showings last month. Remembered with pleasure is tap dancer Betty Bruce, who danced Dec. 16 on the *Johnny Carson Show*. Smartly costumed in toreador trousers, she tapped an *Espana Cani* in excellent Spanish rhythm, introducing the stances of the bullfighter and utilizing her sharp turns in a simulation of his cape work.

Melissa Hayden, always welcome in any medium, was seen on *Tonight* on Jan. 3.

Although I write exclusively of network programs that can be viewed by most readers, I am tempted to mention an interview given by Igor Youskevitch on a local Chicago program. This prince of classical dancers was a model of how a dancer should talk before a general public. He skirted the usually silly questions asked and contrived to get himself in a position where he could offer a genuine opinion. He was most articulate as he gave an intelligent evaluation of Ballet Russe's new ballet, *La Dame à la Licorne*.

The Beryl Kaye Trio, two excellent boys and a beautifully trained girl, danced on the Ed Sullivan Show on Jan. 8. They stem from England; their "British modern" includes more tricks (a European must, on-stage one must astound) than "American modern" and torsos more versatile than the ballet dancer's.

ABC's *Famous Film Festival* showed *The Red Shoes* in two installments — Jan. 1 and 8. Sans color the fairytale ballet was weakened. It was interesting, however, to note how strong the personality of Leonide Massine was, emerging as an even more important element of the ballet than remembered. The bits of standard repertory — *Coppelia, Les Sylphides, Boutique Fantasque* — flashed as part of the heroine's climb to fame, were most fascinating and indicate there is reason to televise or photograph them as valid dance in any medium.

Another motion picture with dance interest, brought to us by TV, was British-made *Captain's Paradise*. A Flamenco sequence was danced by Yvonne de Carlo and a terrific boy, who, we guess, was Tutte Lemkow.

Dancers figure in spoken drama regularly. Valerie Bettis, whose dancing is really greater, shows up in TV plays often and is more than likely to show up the regular actors . . . John Sharpe was a jazzy school boy on the *Robert Montgomery Show* of Jan. 2 . . . Bob Fortier was on the *Loretta Young Show* of Jan. 8 . . . But, the most important drama with dance was a silly little play called *Portrait of a Ballerina*, acted to the hilt on the *General Electric Show* of Jan. 1. The action was placed in the Paris Opera of the Degas era and the direction maneuvered the players into facsimiles of famous Degas pictures now and again. The most successful involved a tired girl drooping on a bench while a stalwart mother kept watch. Joyce Van der Veen acted the role of the would-be ballerina effectively and danced it colorlessly. Most important was the lesson conveyed — that dancers' mothers shouldn't meddle at auditions or backstage. And the message got across. Several of the sweetest and most innocuous ballet-mothers, and dozens of the more ambitious kind, have told me that now they're worried about whether they should accompany their daughters to dance school.

THE END

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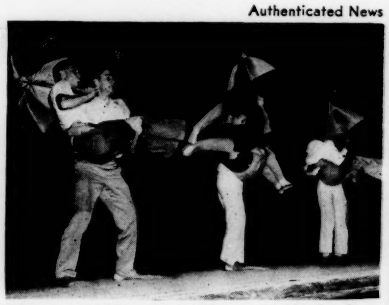
In the News

Famed Diaghilev ballerina, Tamara Karsavina, is affectionately greeted by Richard Buckle at a party given by Mssrs. Sidgwick and Jackson, publishers, to celebrate the appearance of Mr. Buckle's book, "In Search of Diaghilev."

Authenticated News



This year's Princeton Triangle Club show was choreographed by well-known dancer-choreographer Peter Hamilton. Above, "Aqua Lung Lunging," a buoyant Gay Nineties ditty, from "Spree de Corps."

Serge Lido

Dominique Monet (center) daughter of Rosella Hightower, returned to the U.S. with her ballerina mother when the latter joined Ballet Theatre in December. Dominique is seen above photographed backstage at the Theatre des Champs Elysees, Paris, flanked by George and Alexander, twin sons of Marjorie Tallchief and George Skibine of the de Cuevas Co.

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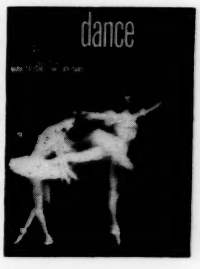
On the cover . . .

One of the most beautiful and imaginative dance photographs of Maria Tallchief is this action shot of her by Paul Himmel.



The story of the early life of N.Y.C. Ballet's leading ballerina, beginning on page 47, supports once again the contention that although bad training may ruin a potential dancer, basically, dancers are born not made.

coming:

Ringside Seat
From the late 17th century diaries of Samuel Pepys, Selma Jean Cohen has culled witty comments and evaluations about the dance of his times.

Graham in the Orient
"We have discovered the secret of American progress," writes an Indonesian newspaperman after viewing Martha Graham and Co. We bring you a report of this State Department-sponsored tour of the Orient.

Dance in Opera
Choreographing for opera is a challenge and a problem. Doris Hering explores this rarely-written-about aspect of the dance.

plus a complete report of the Pavlova Commemoration Committee's Jan. 21 program, more photos, articles and lively coverage of the sparkling world of the dance in all its facets.

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BY ALBERT J. ELIAS

CONVERSATION WITH KATHERINE DUNHAM

PHOTOS BY TED STRESHINSKY

A scholar with a flair for showmanship speaks of her career

Katherine Dunham on opposite page, top to bottom, in: "Batucada," a section from the "Brazilian Suite;" "Cakewalk" from the Americana section of the program; and as "The Veracruzana."

(Above) On this page, Miss Dunham as she appears in the "Barrelhouse," a Florida Swamp Shimmy set in the 1920's.

Katherine Dunham gets varied reactions from audiences as she and her company travel about the world. One of the results is that she has become convinced that: "All people are very much alike and still different." "Yes," says the dancer who in the last five years has appeared throughout South America, England, France, Italy, Switzerland, Belgium, Holland and Scandanavia, and who currently is heading for the Far East and Australia, "very much alike in essentials of mankind in its larger sense, very different in terms of national taste, reactions and cultures."

Dunham reports that in the Scandinavian countries she is called torrid and sexy, while in London "I'm not considered quite so sizzling." In France, moreover, she finds that audiences come to her shows "for pure escapism." "On one of our visits to Paris, in fact," she reports, "they said I'd betrayed them by not giving them as much escapism as in my previous shows. In America, where there is a basic national reticence toward sex, you meet some people who do not see how my show can have intellectual content if they also find in it sensuality."

Explaining her emphasis on sensuality in certain dances, Miss Dunham points out that it is an important part of the lives of the people she, as an anthropologist, has studied and is presenting in the theater. And by adding to dance technique a social awareness, she says, "I think I am making it a part of the expressive lives of the people who come to see it." With the spectator allowed to participate in her shows by feeling a possible identification with himself and what Dunham calls the "fundamental subject matter and form," she feels she is using the theater the same way the primitive and folk people use their theater. ("Perhaps I've done more to bring audiences and performer together than any formal dance theater that I know of today, if I do say so myself!")

In any event, in her dances of the various peoples of North Africa, South and Central America, and North America, she says, "I don't see any color in what we do. I see human emotions. It's only a fortunate accident that I've hit upon and used material chiefly of people with Negro background. But I would feel I'd failed miserably if I were doing dance confined in technique or audience-satisfaction to race, color or creed. I don't think that it would be art, which is something that has to do with universal truths and a set of fundamental ideas, evaluations and appreciations."

Both Katherine Dunham's role as scholar and her career in dance began seventeen years ago at the University of Chicago. It was then, while earning her way through college by teaching dancing, giving recitals whenever possible and working in a library, that she became fascinated in "the strong connection between the dance, music and archaic ceremonials of a people and that people's social and economic history."

One of her Sunday evening dance recitals in an abandoned loft attracted a member of the Rosenwald family, who soon saw to it that Miss Dunham was granted two fellowships to pursue her ethnic and anthropological studies. As a result, by the time she received her Ph. B. in Anthropology in 1938, she had also spent two years taking field-trips and doing scientific research ("I recorded, wrote, filmed") in Haiti, Jamaica, Cuba, Trinidad and Martinique.

When she had done all the work for her Master of Arts degree, writing a thesis on dances of Haiti and taking half of her exams, she got side-tracked. I had to choose whether to go into *Cabin in the Sky* or stick out my studies. I chose theater, feeling I could both do the research and fulfill my interest in people that anthropology would have meant to me, and show a wider audience than I could in writing how I felt about other people. Also, being more or less a thoroughist in what I do, I wouldn't have been satisfied without going to the last step of

(over)

an academic career, getting a Ph.D in Anthropology. And the procedure seemed so long, drawn out and costly," says the Chicago-born Dunham, who when eight years old began to dance, and at nine staged her first production — a cabaret revue in a Methodist church, grossing $32.

Since *Cabin in the Sky* which made her a star, and *Pins and Needles,* the Labor stage's show for which she also designed the choreography, Miss Dunham has been presenting productions in her double capacity as anthropologist and showman.

There is not nearly so great a split between Katherine Dunham the Anthropologist and Katherine Dunham the Showman as some, seeing the brilliant numbers she creates, might imagine. "More and more, anthropology is becoming less a formidable, closed science," she remarks, "and becoming a living, everyday set of knowledges which rightfully belong to everyone. Certainly there is a technique to the study of man, as there is to the study of an instrument of chemistry. But I feel the possibilities for absorption and understanding by masses of untrained people is limitless. For there is in man an inherent, instinctive curiosity — perhaps unfortunately more about other people than himself — so that our spectator, for instance, is in his own way a potential anthropologist." Frequently the man-in-the-street who drops in to see her show, she has found out, does so not just because of the ads boasting the merits of her entertainment but because he knows it is about other people — exotic, foreign.

"My effort, as I explain when asked is such-and-such a number 'authentic,' is not to reproduce an actuality but to get across the meaning behind the things I've seen and studied." There are those who think she theatricalizes a dance or ceremony she has witnessed too much, beyond recognition. "I don't agree," she avers. "Having an infinite amount of material to work from, each of my numbers is styled in a different way. Some depend completely on authenticity of music and material, others feature my abilities as creative artist. I'd not consider myself terribly talented if I only reproduced what I saw elsewhere. The stylization should always, of course, hold the basic truths, and I work hard and conscientiously to see that it does," said the beautiful Miss Dunham, pausing between performances in her recent Broadway engagement, her eyes radiating as much warmth as the tropical dances for which she is noted. "Sometimes I allow myself the liberty of intuition, but most of the time I do, or have done, the necessary research. I try to be careful about the musical themes and rhythms I choose, as I try to remember the psychology of the people depicted — if I'm going to present them in a way that satisfies what I hope to be doing in the theater."

One of the things she does in the theater is to present songs and dances of the turn of the century in a kind of minstrel show. That has led some to accuse her, in fact, of depicting the Negro in stereotype. But the gay and rowdy minstrel shows are "an important part of American background," says Miss Dunham, who went to a former minstrel performer and to famed band leader Noble Sissle for help in reconstructing the *Strutter's Ball* and *Cakewalk* numbers.

"And I only hope I've captured their spirit. For people to see the meaning of the Cuban or so-called 'exotic' material and not to see the meaning of the American Negro folk material — well, that's precious. Besides, I'm not thinking of Negro history when presenting these dances but of American history, of which Negroes form an important part."

The blues-ballet, *Flaming Youth,* in which the *Black Bottom, Fishtail* and *Snakeships* are featured, "is not Negro material at all," as she points out. "It just happens to be performed by Negroes, and in this case not even entirely by Negroes."

For the Dunham troupe of twenty-five

Katherine Dunham supported by Vano Aikens and John Lewis in "Afriqu

Katherine Dunham, Ural Wilson and Albert Laguerre in "A Preta Do Acaraje"

dancers, singers and musicians would seem to have been made up during its leader's travels, so international is it in flavor. A company of mixed peoples for the last fifteen years, it now includes drummers from Haiti and Cuba and dancers from Brazil, Argentina, Mexico, Italy and, of course, the United States. Many members, too, were trained in New York, Miss Dunham's headquarters, where, she ran a dance school until last year, with the help of her husband, John Pratt. Mr. Pratt is also the designer of all his wife's magnificent settings and costumes.

Discussing her travels, Dunham explains how, after choosing a career in the theater over one in the academic world, "even though I'd be in certain locales I was interested in as researcher, I had to give second place to pure science and first place to performance. Brazil Argentina, Uruguay, Peru, Venezuela, Ecuador, Colombia, Mexico and North Africa are places, where in recent years, I have been as a performer and unfortunately unable to investigate as much as a scientist should. I have done limited research, with the help of local scientists, anthropologists and cultural attachees who, knowing my interests, help me see what I want to see — each also asking me, in turn, in what ways I think their folk material is related to that of other countries."

Her career as lecturer, which like her career as author of books and magazine articles on anthropology and dance has developed as she has travelled about the world, got an impressive start when she spoke at Yale University in 1939 on "Anthropological Approach to the Theatre." "If I was nervous then," says Miss Dunham, "I was doubly so appearing before the Royal Anthropological Society in London in 1948, when I talked on 'Occurrence of Cults Among Deprived People.' It was difficult lecturing to such notable authorities, however pleased and flattered I may have been knowing I was going to be asked to become a member of the Society." Another grueling but important occasion for her was when she talked before Brazilian scientists — again on Cults. "I spoke in Portuguese, knowing only six or seven words of the language, picked up from my drummers," recalls Dunham, "and preparing the speech by writing it out in English, having a translation put on tape — which I listened to in the wings between numbers, and which I memorized. The more I think about my speaking in Rio the more I feel it was a very nervy thing for me to do."

The forerunner of such fine Negro performers, as Pearl Primus and Geoffrey Holder, who have gone to serious sources for their dance material, Katherine Dunham attributes a good deal of the success she has to the fact that she has "never known what it's like to believe a thing could not be done. That is an evidence," she says, "of either a great innate faith or a naivete, or both, as I think it is in my case. I must be naive, I'm told daily, to do things that normally require consideration or risk without thinking — simply because I feel they should be done. A normal, cautious person wouldn't take on such a business responsibility as maintaining a company at all times and taking it around the world. To be solvent, too, without outside assistance is virtually impossible in these times unless you're dealing with a single theatrical venture. But I'm probably naive in wishing and looking for someone to subsidize me because I am keeping a large number of artists working, performing all over the world, and in a repertory of works about ourselves and our neighbors, at that."

Glancing over the things she has ventured and gained, however, it would not be surprising to find her soon getting her wish. For the importance of being earnest in the theater is a quality that has been bringing to Katherine Dunham, who lets audiences know as well as feel the lives of a variety of people, many rewards.

THE END

MOISEYEV DANCERS FROM MOSCOW

BY MARY CLARKE

PHOTOS BY ROGER WOOD

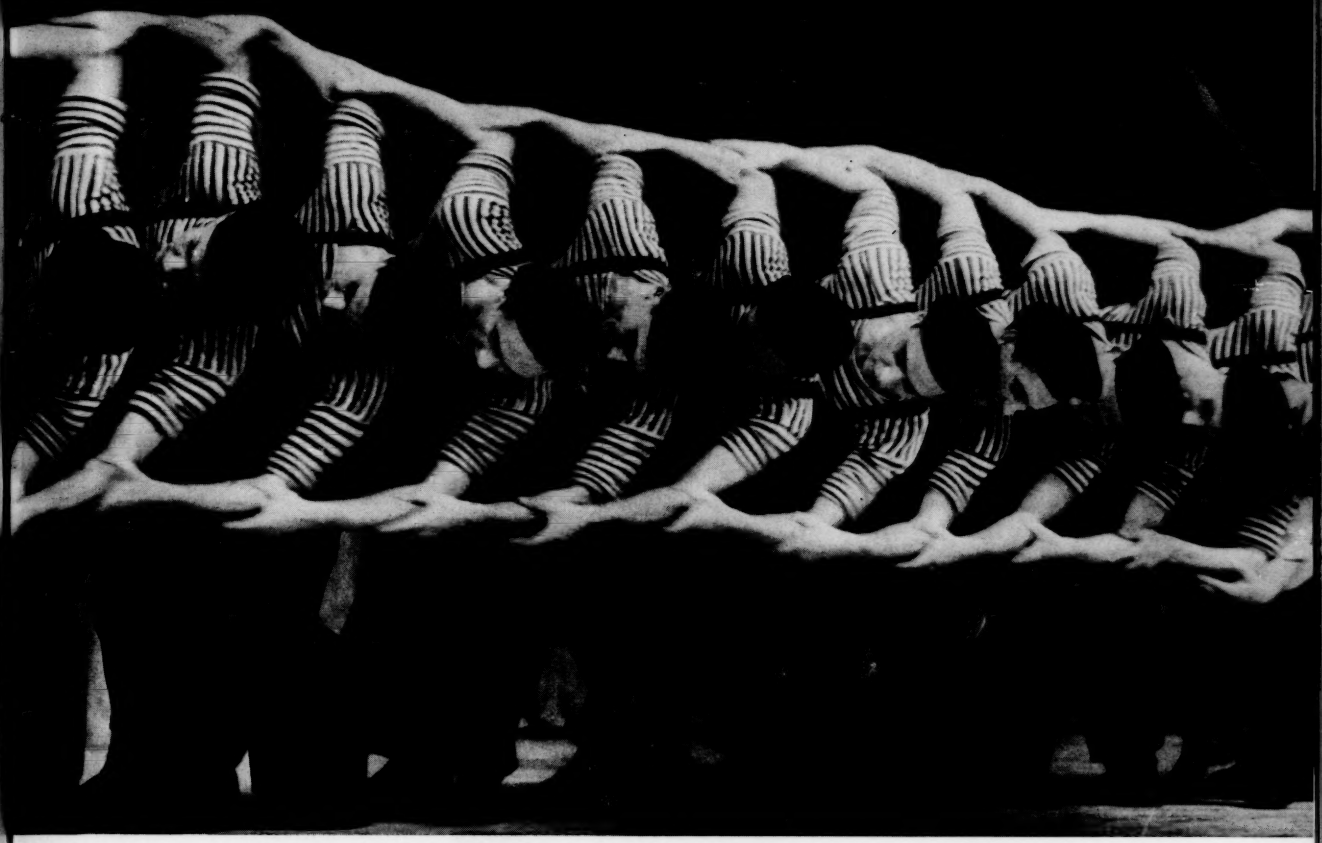
The Moscow State Folk-Dance Company, under the direction of its founder Igor Moiseyev, appeared in Paris and London for the first time this year. In both capitals the Russian dancers were received with joyful enthusiasm not only for their dancing, brilliant as it is, but also for their tremendous vitality, gaiety and the infectious pleasure in dancing which they communicate to an audience. The finest natural dancers in the world, they bring a breath of fresh air into the rather over-sophisticated atmosphere of the western dance world.

Igor Moiseyev graduated from the Ballet School of the Bolshoi Theatre in Moscow in 1924 and danced as a soloist before becoming Ballet Master at the Bolshoi. He became increasingly interested in folk dancing, however, and in 1937 after organizing a folk dance festival in Moscow he assembled a small permanent troupe which formed the nucleus of what is now the largest folk dance company in the world.

Moiseyev has travelled throughout Soviet Union studying local dance tr tions and has endeavored to preserve most vital and typical elements in dances he has arranged for his comp Some glimpses of the program shown Paris and London are provided by th action photographs, which were taken Roger Wood during the first night formance in Empress Hall, London November 8th.

SAILOR'S DANCE (above), Radio Ci Rockettes have nothing on the Moise Troupe for well directed precision da ing. This number opens gaily with sailors at work on deck and then chan into a mammoth representation of chinery in the ship's engine room, sailors' arms performing the actions wheels and pistons.

SPRING DANCE FROM THE UKRAI SUITE (left) tells of two young lov who have to part. The first dance is expression of sorrow by the girls of village. They step slowly across the sta in simple but continually changing gro and formations, conveying by the incli tion of their heads and bodies as well by facial expression, a mood of ge melancholy. Eventually, however, lovers are reunited and the entire c pany launch into a Hopak which is of life and joy.



THE PARTISANS (left), a modern dance narrative which was considered most sensational in Paris, interestingly demonstrates how folk dance forms can be applied to contemporary theatrical productions. A group of Partisans, garbed in black cloaks, give the illusion that they are riding on horseback over the steppes. After a brief skirmish, they throw off their cloaks and fling themselves into a wild dance of jubilation. One girl crosses the stage with rapid turning movements on her knees; one man dances vigorously on the tips of his toes in soft leather boots; others turn fast somersaults without putting their hands on the ground. Then exhausted, they muffle themselves in the dark cloaks and ride slowly away, each one occupying himself in a different way. One lights a cigarette, one laughs with his companion, a girl leans over to bandage the arm of the soldier by her side, and the leader trains his binoculars warily on the horizon.

FOOTBALL, the most famous of all the Moiseyev dances, illustrates by a brilliant mixture of mime, folk dance and acrobatics, the progress of a football match (Russian or English, not American style). The teams meet in mid-field in furious combat, pitch themselves into a "scrum," indulge in violent argument while the goalkeeper makes a spectacular save and finally come together amicably for the local photographer to take his picture. A skeleton goal is erected on the stage but no actual football is used. Nevertheless, the audience is never in doubt as to which way the game is going or where the ball is supposed to be.

THE LARK FROM THE MOLDAVIAN SUITE (right), in which the men display their skill in individual and group dances until finally everyone is caught up in the Jok, with its exciting jumps in which lines of dancers break through other lines with an impact like the crash of waves on a seashore.

APPLAUSE FOR THE AUDIENCE (right): At the end of the London programme, Igor Moiseyev joined his dancers, in their gay Ukranian costumes, to acknowledge the applause. The dancers began to applaud the audience and the evening ended with dancers and audience waving at each other as the curtain slowly came down for the last time.

THE END

HERE AND THERE

Herb Flatow

TAP DANCE AT TOWN HALL (Left) *Danny Daniels rehearses Morton Gould's "Tap Dance Concerto" for the Dec. 17 program in N. Y.'s Town Hall by the Little Orchestra Society, conducted by Thomas Scherman (at right). The Society this season is again making extensive use of dance with its concerts, particularly in the series for children.*

VEIL TO TUTU IN THE NEAR EAST

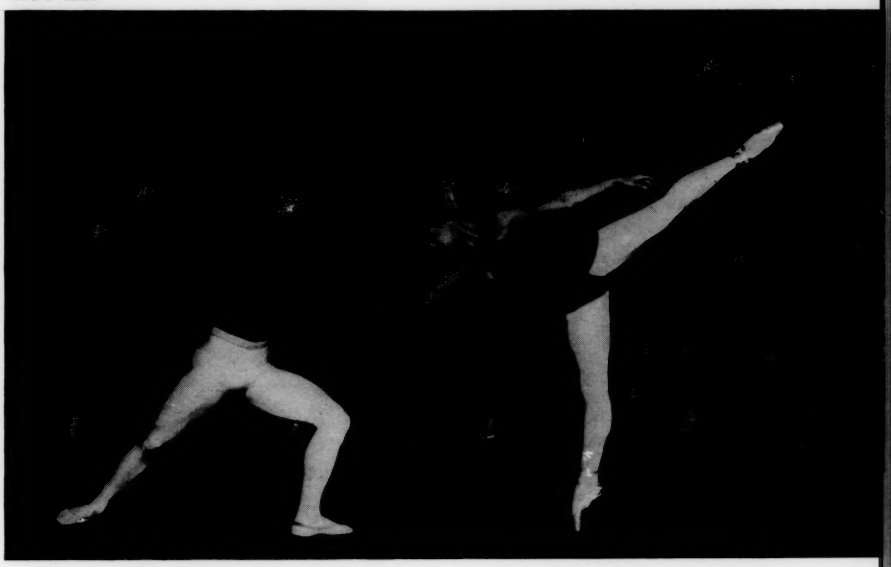
Times change. Even a few years ago the idea of ballet was unthinkable in Lebanon. At right, a recent photo of Lebanese pupils of Elena Imaz (U.S.-trained, South American teacher-dancer-choreographer) in performance. Miss Imaz, after 3½ years in the country has 300 pupils in Damascus, Beirut and Tripoli, many of them escorted to class by mothers who cover their faces with veils, but who are also now happy to sew tutus for their daughters. Marguerite Bobichon in the foreground.

Alfred Wertheimer

HANDS AND MUSIC (above)
The fluttering of a butterfly wing . . . the tremor of a falling leaf . . . delicacy and grace are conveyed by the hands of Gai Kidder in a film short produced by International Film Unit, currently running at N.Y.'s 52nd St. Trans-Lux. "Hands and Music," produced and directed by Paul Street, is highlighed by color.

BIT O' SCOTLAND IN MASS. (right)
The lively performance of authentic Highland dances by Boston's Scottish Country Dance Society, directed by Jeannie Carmichael, was a highlight of the recent Country Dance Festival at the U. of Mass. at Amherst.

Richard Sasso

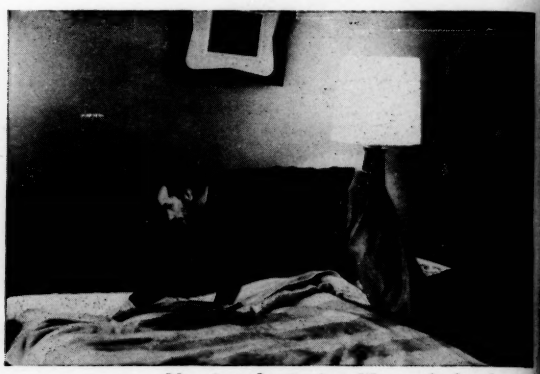


KOVACH AND RABOVSKY IN RIO (above) Hungarian dancers Nora Kovach and Istvan Rabovsky, on stage at the Teatro Municipal in Rio de Janeiro, are shown in Paul Szilard's "Ballet Academy." They also appeared in Szilard's "Salome" during the Brazilian season and the extensive South American tour that followed. The company included Tatiana Grantzeva and Jack Beaber. The Rabovskys' autobiography, published in February by Dutton, tells about their life behind the Iron Curtain and their experiences as dancers in Europe and America since their escape.

Authenticated News

DANCE Magazine follows MATT MATTOX through a day

OFFSTAGE WITH A DANCER



Morning chores, just like anybody else...

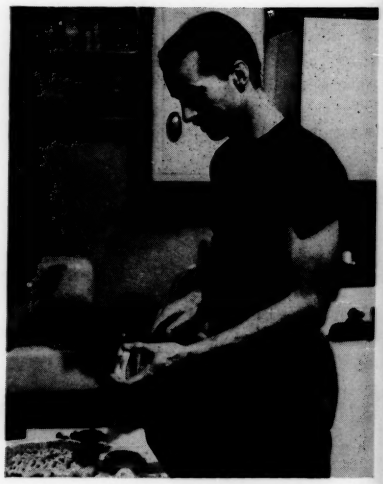
One of the most erratic ways to "make a living" known to mankind is to be a free-lance dancer. Yet Matt Mattox, who started his professional career ten years ago has hardly known a day since when he was not working in either films or theater.

Lean, ascetic-looking, and as brilliant in movement-style as the spark struck from flint, the 34-year old ex-Californian has danced in twenty-five movies, in ten of which he has had featured spots, appearing with such stars as Judy Garland in *'Til the Clouds Roll By;* Cyd Charisse in *The Bandwagon;* Marilyn Monroe in *There's No Business Like Show Business;* and as one of the brothers in *Seven Brides For Seven Brothers.* He has been the leading dancer in numerous productions of Hollywood's Civic Opera Company, and for two and a half years, in Australia, danced the top roles in *Oklahoma!* and *Song of Norway.* And all the time, whatever else he's been doing, he's also been teaching.

But on Broadway, opportunities have been less consistent. Here he has been in a string of "flops," including *Park Avenue, Magdalena, Carnival in Flanders,* and most recently, *The Vamp* (which closed after these pictures were taken and accounts for the moustache seen on Mr. Mattox on these pages.) In *The Vamp* he had the second male lead opposite Carol Channing — the part of a dapper, rather ridiculous little fellow, a role not well-suited to show off Mattox' dashing intensity, but done by him, as always, with immaculate regard for detail.

Early one morning this past December, DANCE Magazine photographer Herb Flatow met Mattox in the latter's small furnished apartment on West 55th Street (rented this fall when he made the decision to give up the security of film work for unconquered territory).

Photographer accompanied dancer through a normal day, afterwards noting that it was never found necessary to leave an area of about eight Manhattan blocks — bounded south by 52nd Street, north by 58th, and never more than two blocks east or west of Broadway. On this island within an island, dancer Matt Mattox continues to shape his future. *L. J.*

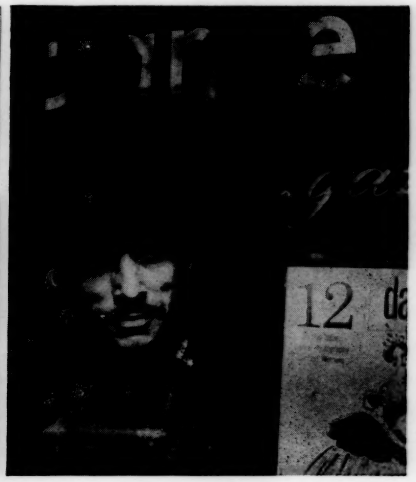


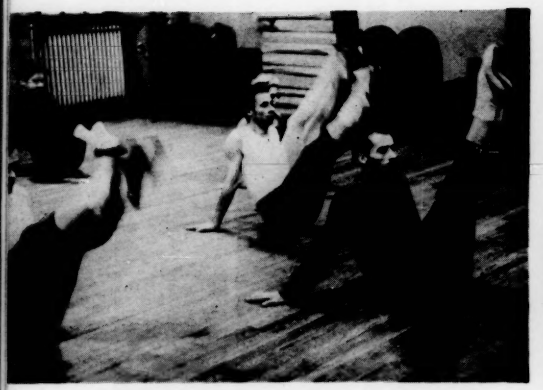
PHOTOS BY HERB FLATOW

A winter morning, a newsstand, with latest news and theater notes . . .

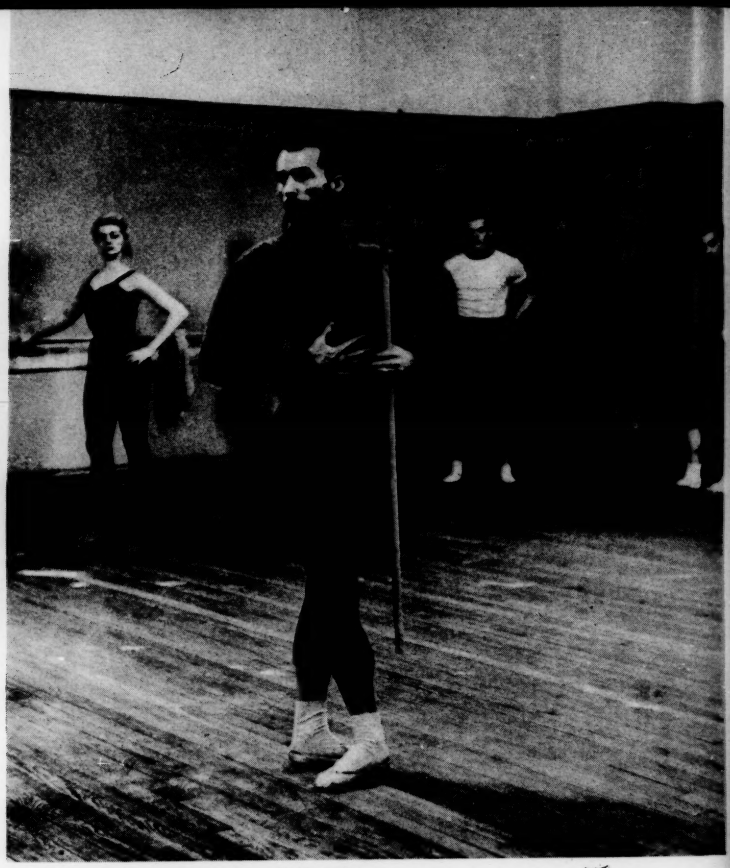
By 10 o'clock, a voice lesson, with the tape recording played back so that teacher can criticize and pupil do better next time . . .

Late morning, at DANCE Magazine, Mattox visits Associate Publisher Jean Gordon and Editor Lydia Joel . . .





Afternoon classes, taught at the Showcase Center, run from 2 to 5 p.m. twice a week, at different hours on other days. Above, Mattox teaches a movement class for singers and actors . . .



a moment of explanation to a ballet class . . .

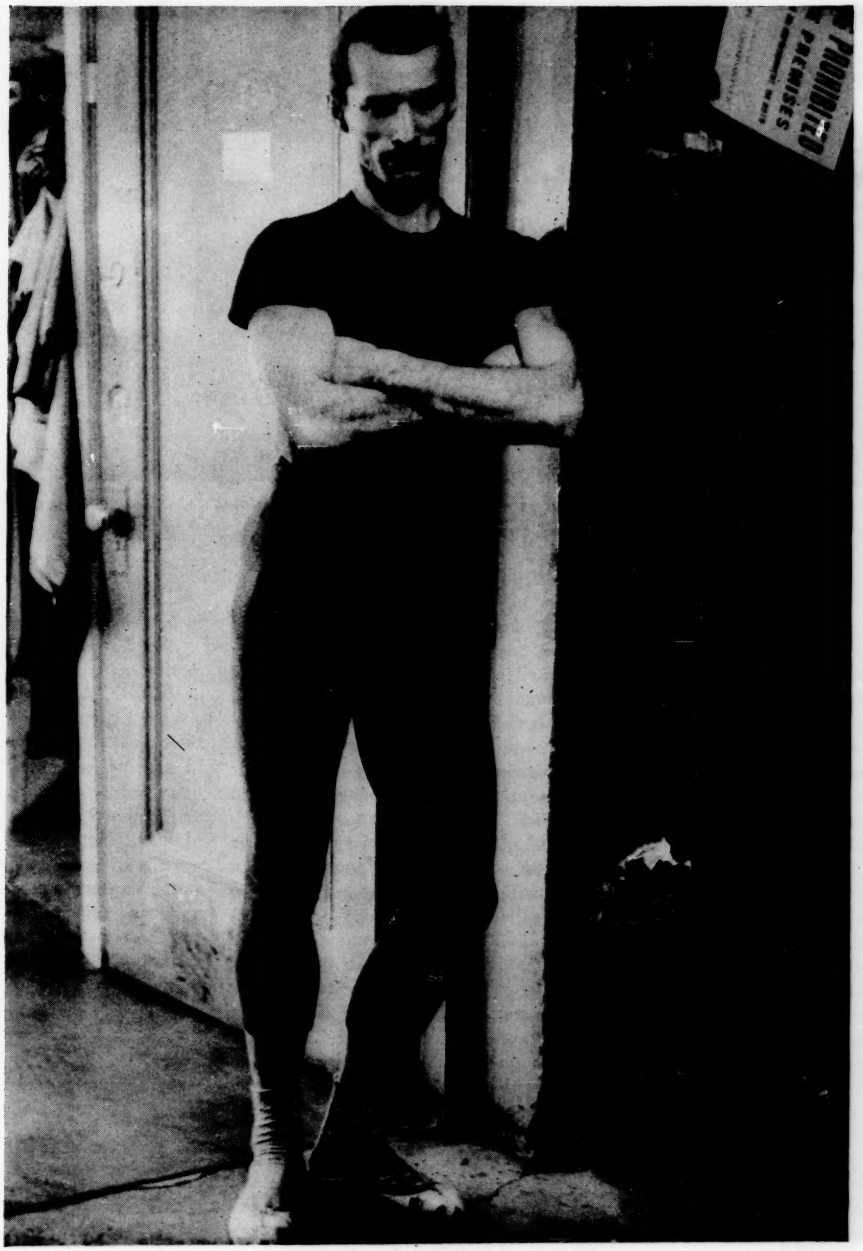
and the lively exuberance of a class in "free style" . . .

Before a light snack, a visit to a record shop to check on a number he'll rehearse with his own company of 6 for club and television appearances. A devoted pupil of Jack Cole, Matt plans to emulate him by having his own group, too.

In an adjoining studio, Matt chats with old friend and former tap teacher, Louis da Pron (left) and Perry Como. Da Pron is currently choreographer of the Como TV show . . .

Backstage at the Winter Garden theater, always at least 2 hours before curtain time to do a full 60 to 90-minute barre and center practice before the performance. Below, Matt chats with star Carol Channing, in her dressing room, admiring a photo of her offspring . . .

And now it's practice time — and then "the show," those minutes of the day and night towards which the life of the performer is directed and dedicated.

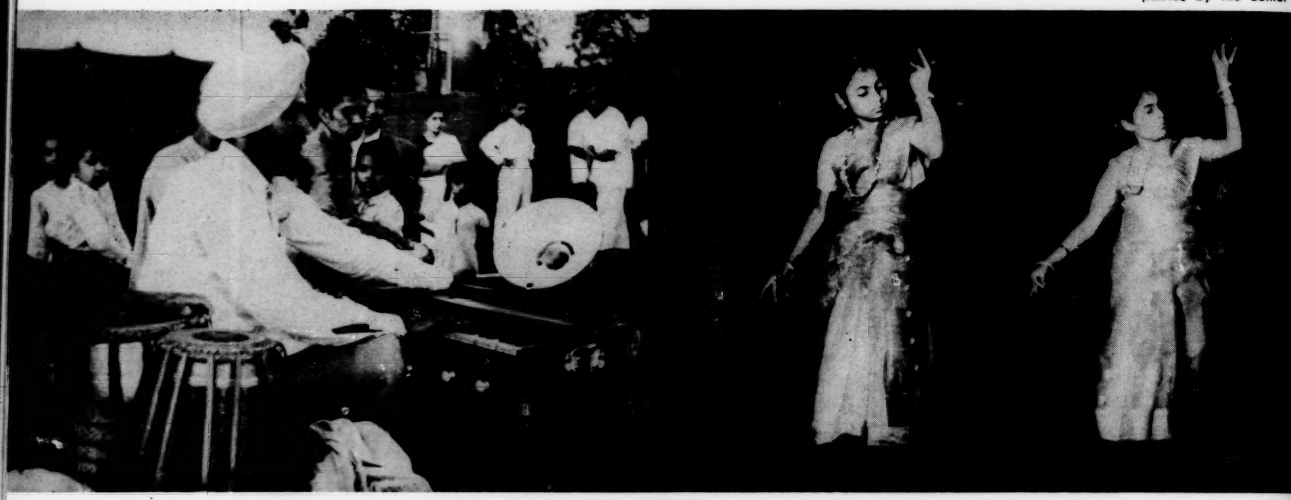


THE END

INDIA: Spring festival of color, joy and dance

BY RECIA WOLF

photos by the author



On a sweet-sounding, accordion-type instrument, a street musician creates the rhythms for drummer and dancers. The two young ladies seen above, non-professionals, are members of a girls' recreation group.

Early in March, India is a sight of color, celebration and the resurgence of youth from toddlers to aged and respected elders. For three days the Holi Festival is celebrated as a Thanksgiving for harvest and the entrance of summer.

Old clothes are the call of the day. Stalls are temporarily set up, lining the streets where once no stalls were, in order to sell powder of many colored dyes to all the celebrants. Three days later — at the close of the celebration — the stalls disappear. And then the "dhobis" or laundrymen take over an almost impossible job. For even old clothes must be washed and cleaned. The dyes are difficult to remove, even with the rock-pounding method of washing used throughout the country at the banks of rivers and lakes. If the washing is not successful, the owner puts the clothes away to wear again the following March.

During these seventy-two hours of the festival, everyone buys the powder. Some mix it with water for a longer lasting product! Only one rule governs the color celebration, whether Western water guns, flit guns or cupped hands are used for throwing, all dyes must be used outdoors; a rule easily followed.

Tints of oranges, blues, purples, reds, yellows, and greens are thrown on everyone. Anything is a likely target, including the animals. Buses and cars travel with windows tightly shut. The open cart passengers and driver take their chances. But the odds are almost totally against their arriving at the destination unscathed and undyed!

Neighborhood celebrations may be found at almost every corner where a group will build a temporary bamboo stage, collect instruments for accompaniment, call together the talent in dance and song from the children and adults, and have a wonderful time. The participants entertain not only themselves, but also the appreciative audience. The player of the main rhythm for the dancers, who brings forth sweet-sounding tones from an accordion-type instrument, is usually an older man who is a combination dance-master and cheer leader for the young dancers. Watching his facial expressions, one can easily and rightly imagine the dialogue — "One, two, three . . . that's right . . . fine, keep it up. Yes, now turn. Excellent." Though he uses no words, his mouth, his brows and eyes immediately communicate their reactions and advice to his youngsters.

The dance, not only in India, but in Southeast Asia generally, is in the process of re-birth. Although these festivals have occurred annually for hundreds of years, their quality and quantity are increasing because of government programs through newspapers, neighborhood organizations, and national theatre movements. Because of many factors, not the least of which were war, independence, and the social status dancers were held in by the community, the dance had slowly burned itself out. But from the embers a revival is strongly and surely developing. *THE END*

illustration by Evelyn Caroll

BALLET MEETS BIG BUSINESS

the Georgia Power Company turns impresario for the dance

BY PAUL RAWLINGS

The biggest annual event for many small Georgia towns is its entry — and possibly its victory — in the Georgia Power Company's Better Home Towns awards contest.

The company, which supplies electricity to most of urban and rural Georgia, gives plaques and prize money each year to towns making the greatest civic improvements, such as parks and community centers. Awards are made in three categories — towns of under 1,000 population; those of 1,000 to 3,000; and from 3,000 to 20,000.

Honors were rendered at banquets in each town for the local officials and civic leaders, until the past year, when Georgia Power wanted a presentation that would include every person in the town. Looking for a show that would entertain and also enhance the civic nature of the events, William P. Corley, the company's Advertising Manager, thought of the Atlanta Civic Ballet.

The nation's oldest continuous civic dance group, the Atlanta Civic Ballet, already toured six larger Georgia cities each year. Corley broached the idea of taking classic dancing to nine other smaller towns to Dorothy Alexander, the ballet's founder and director. He next persuaded the firm.

This partnership of art and industry was entered into with trepidation on both sides. The firm was risking a carefully-built community relations program on the reaction of small town audiences to an art often said to have limited appeal. The Atlanta Ballet was taking on nine extra performances, spread over a month, at a time when it was rehearsing its annual Atlanta season. About half of the dancers were high school students and the trips often meant that they had to leave school early, traveling up to 26 miles by special bus, giving two full ballets and two short numbers, returning by bus and getting up early for school the next day.

However, Corley assumed responsibility with the company and the ballet — faced with a chance for dance evangelism unique in its 25-year history — couldn't resist.

For an agreed sum, the non-profit dance group performed nine times, with a program of two full "story" ballets, *Designed For Love,* by Mrs. Alexander, and *Never Dies the Dream,* with choreography by co-director Hildegarde Bennett. They also agreed to add two shorter numbers to "break the folks in."

Traveling with the ballet were thirty-five girl and eight boy dancers; Mrs. Alexander and Mrs. Bennett, directors; and Georgine Akin, piano accompanist. The power firm provided two additional musicians and two company officials who gravitated into a technical crew.

"The ballet's regular stage manager couldn't make it to the first performance," recalls Frank Hood, Field Supervisor of the Better Home Towns program. "So I took over to help out. I had never even been backstage before, but the job sort of stuck."

Wesley Johnson, Georgia Power Lighting Engineer, became the tour's lighting manager by the same process. To start off, he built the ballet a new lighting board that proved handier and more efficient than the one the troupe usually rented.

Mr. Hood and Mr. Johnson usually arrived in a town the day before the ceremony, and, working through the town's Contest Committee and the local Georgia Power Company, made necessary preparations. For one thing, Mr. Hood was charged with lining up a new stage crew in each town.

"In three places," Frank Hood says,

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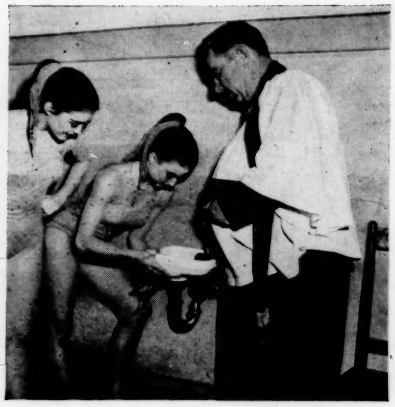


(Far left) Frank Hood, the Georgia Power Company's Better Home Town field supervisor, served as stage manager. Here, he shifts scenery between acts.
(Left) Martha Pool, Lane Bradbury and Fred Alligood, bus driver (who doubled as priest) stop by the fountain for a refreshing drink after the performance.

"we not only arranged for new stage crews, but for new stages. We put down two new wooden stages and re-tiled one. We repaired most of the others, and sanded all of them. Once we got the new stage down just three hours before curtain time. In another place, we found a big, pot-bellied wood stove in the exact center of the stage, and not only had to move it, but had to provide another way of heating the hall."

Several auditoriums had to be rewired. One hall had only one working electric outlet to start with, but was adapted for the full ballet lighting equipment.

"The local citizens were a great help everywhere," Mr. Hood says. "They learned to shift scenery, sand floors and help with the wiring."

Only once did local enthusiasm get out of hand, when Hood found that the stage crew he had just trained had insisted on being allowed to "help out" for the afternoon rehearsal, because none of them was going to be able to make it that night.

In spite of all the careful preparations, the troupe itself did not escape a few trials. Before the first performance, an obliging high school janitor heavily waxed the stage while everyone else was away for supper. The first ballet opened with a line of girls whirling out on points — and hitting the stage practically in unison. They soon realized what had happened, and the rest went smoothly.

Later in the tour, the bus was delayed on the way to Swainsboro. The dancers made up in the bus and, arriving at the stage door seven minutes before curtain, bustled into costume and started the performance on time.

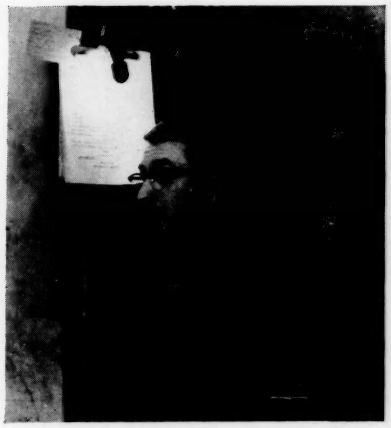
"Often the Civic Ballet would have had real difficulties, however, if it hadn't been for the power company men," Mrs. Alexander says. "Any time we had a problem, we just told them and they took care of it.

Except for the two officials who had "joined up," she says, most of the executives were utterly lost in the world of stage sets and costumes. "But we would carefully explain what we needed, and why, and they would do whatever was necessary to get it. Mutual respect and an interest in a common cause, helped bridge the gap between our world and theirs," Mrs. Alexander says.

For the one over-night stop the troupe made — on a week-end-with Friday and Saturday performances in separate towns — Mrs. Alexander asked the firm officials to find her an auditorium where the ballet could practice its Atlanta season's three new ballets. The firm got them a gymnasium and then had a piano hauled over for the accompanist to use.

One night a minor crisis arose when it was discovered that a street light outside a stage window would ruin all the blackouts and scene changes. A company official investigated, came to a quick conclusion. He took a rock and expertly put out the offending bulb.

"I've always wanted to do that," he observed. And the executive of the firm that strings those lights throughout



(Above) Wesley Johnson, Georgia Power, Company lighting engineer, controlled the lighting for the show from backstage.

(Left) Members of the Atlanta Civic Ballet in "Designed For Love." The Company, directed by Dorothy Alexander, is the same which has taken the initiative in the organization of a Southern Ballet Festival. This first U.S. regional festival, which will present five companies, will take place in Atlanta on April 14th and 15th.

Georgia sighed happily.

Even before the tour began, William Corley consulted Mrs. Alexander about the best methods of keeping up the troupe's morale on the arduous trips. He was anxious to please, but didn't know exactly what to do since there were no precedents of power firms managing ballet companies.

"It's simple," she told him. "See that after every performance, there's some place close where the company can eat."

The firm arranged for a restaurant to stay open in each town, and footed the bill for all meals. In addition, they gave the dancers a surprise party on the Friday night of their week-end stop-over, and a surprise birthday party another night for a girl who had missed her celebration at home by going on the trip.

But still another surprise delighted everyone, and that was the enthusiastic reception given to the performers.

"We regarded Lumber City as the acid test," recalls Frank Hood. "It's more out of the way than any place else, and a rough-and-tumble lumber mill town. Fine people there, but we didn't know whether they were ready for ballet."

The audience, in lumber-jack boots and long calico dresses, filled the 650 seats early. Seventy-five others stood. A few men joked that they just came to see what kind of thing it was, and didn't expect to stay.

Afterwards, dancers and sponsors agreed that Lumber City was their most enthusiastic audience.

One local power official who watched from the back of the hall reported that even the lumberjacks were "completely absorbed" in the stories that were acted out in dance. At one point, when heroine Marie Ellen Roberts sank to the floor at the end of a solo, a hefty timberman said worriedly, "Say, let me go up there and help that sweet little girl up."

Another citizen expressed his admiration for one girl by observing, "That one there's as cute as a mule."

Only once did audience reaction give the sponsors pause.

At Barnesville, many of the viewers were students at near-by Gordon Military Academy. The ballets were received well, but as Georgia Power officials began the section of the program in which they presented the Home Towns Awards, much of the audience was filing out and heading for the stage door.

"I can't blame the boys, though," says Bill Corley. "Those are remarkable girls, and their enthusiasm is infectious."

The ballet generated "team spirit" to such an extent that even the driver of their special bus was pressed into the act. He performed the non-dancing role of a priest in *Never Dies the Dream* for eight of the nine performances.

"The whole troupe was adaptable," testified Frank Hood. "One stage might be forty-eight feet wide, and the next one twenty, but the dancers never became confused. And one thing always struck me: coming up on the bus, they'd sing and joke like any group of American young people, but as soon as they walked through the stage door, they became professionals."

"Their energy is what amazed me," says Bill Corley. "Once we had bus trouble returning to Atlanta, and we got a man to re-open his roadside diner so they could get something to drink. There was a juke box inside, and half the troupe jitterbugged for hours, just as if they hadn't given a full program of ballets a few minutes earlier."

But in spite of early doubts and occasional emergencies, everybody counted the tour a success.

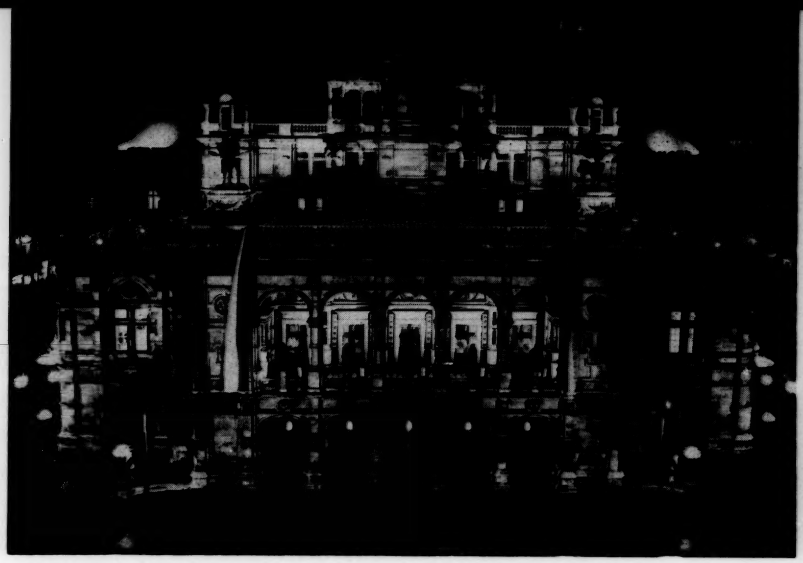
"With the help of the Atlanta Civic Ballet," says C. M. Wallace, Jr., Vice-President in charge of sales, "The Georgia Power Company has not only rewarded some of our finest home towns for their civic improvements, but has enriched their cultural life in the process."

"The tour proved to us, once and for all, that ballet is for everybody. Anyone who can appreciate beauty and will come to it with an open mind, will get a kick out of good ballet," says Dorothy Alexander.

Local reaction is best summed up in a column in the Barnesville News-Gazette, which said the ballet's appearance and reception indicated that the town should have a regular annual concert series, with ballet, theater, and instrumental music.

"Many a local Miss changed her mind Friday night," the columnist added. "Now the golden ambition is to be a ballerina instead of a drum majorette."

THE END



VIENNA DANCES AGAIN

Until the last minute it was nip and tuck as to who would perform the opening night "Giselle" — Erika Zlocha or the more experienced Margaret Bauer. Miss Bauer was finally given the assignment, and Miss Zlocha had second night honors. Left: Margaret Bauer makes her opening night curtain calls. At her right is Erika Hanka, the Vienna Staatsoper's Ballet Mistress. And smiling happily in the background is Gordon Hamilton, assistant to Miss Hanka and instructor at the Opera Ballet School.

Thirty curtain calls, an all-night party, and universal rejoicing greeted the November 29 premiere of the Vienna Staatsoper Ballet. The program, which consisted of *Giselle* and *The Moor of Venice*, was the ballet department's contribution to the seven gala productions that marked the reopening of the refurbished opera house. (The house had stood silent since the War when it was partially demolished.)

The choreography for *The Moor of Venice* (based upon *Othello)* was by the Company's Ballet Mistress, Erika Hanka. The restaging of *Giselle* was entrusted to Miss Hanka's assistant, Gordon Hamilton (formerly of Sadler's Wells and Les Ballets de Paris.)

Giselle, which existed in the repertoire for only fourteen performances between 1870 and 1894, was revived by Mr. Hamilton according to the original Coralli choreography, reshaped for the immense Opera House stage, and with the addition of a new peasant Pas de Deux.

There was a double cast for *Giselle*. Leading dancer Margaret Bauer performed beautifully on opening night. Her lightness and the severity of her appearance suited her, especially in the second act. But the alternate Giselle, newcomer, sixteen year-old Erika Zlocha immediately captured the fancy of both audience and

Right: The opening night "Giselle" found Erika Zlocha and American dancer Richard Adama eliciting warm response for their Peasant Pas de Deux. The young artists were teamed as Albrecht and Giselle for a later performance, with Richard Nowotny and Dietlinde Klemisch replacing them in the Peasant Pas de Deux.

Left: Nicknamed "the iron man," Willy Dirtl performed both Albrecht and Othello on the opening night. As Othello, he is shown with sixteen-year-old Christl Zimmerl (Desdemona).

press. In addition to technical strength, she has charm, a touching modesty, a good deal of courage, and a mature sense of theatrical responsibility.

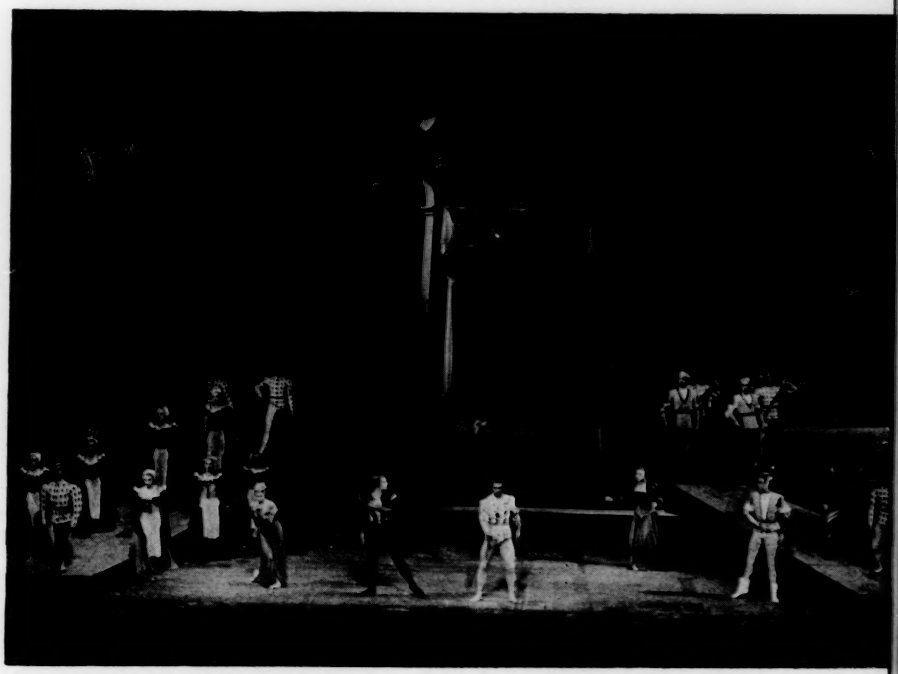
Willy Dirtl's Albrecht was everything one could possibly desire. His formerly unfettered talent has now grown to maturity. And his jumps are in a class by themselves. Brexner made a fine Myrtha.

Although Boris Blacher's musical score for *The Moor of Venice* was subject to controversy, the choreography of Erika Hanka met with much success. The dance patterns were precise and clear. Each character was fully drawn. The cast was suitably chosen. And the work had an interesting structure of eight scenes with a prologue, an epilogue, and a ritornelle between each scene.

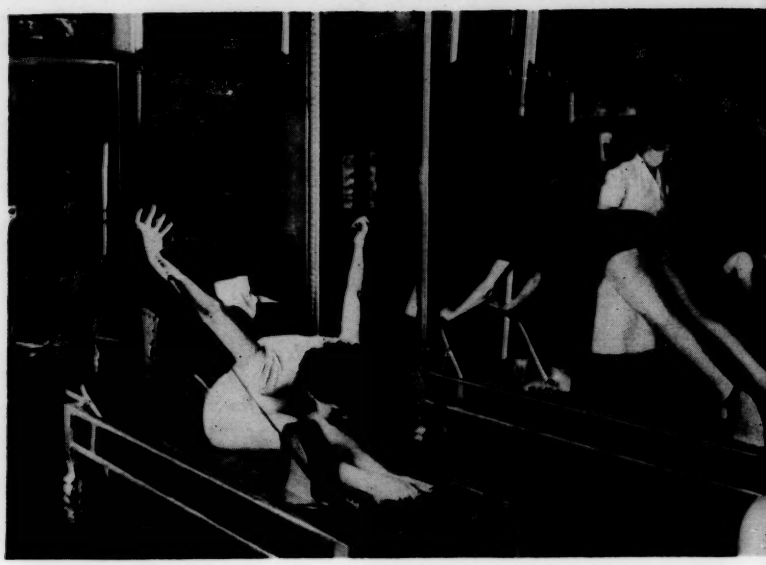
Willy Dirtl was a powerful Othello, and Richard Adams of San Francisco matched him as Iago. They carried the performance.

Christl Zimmerl in her first solo role as Desdemona had a purity of style and excellent stage presence. Her acting will undoubtedly mature with time. Also well cast were Lucia Braeuer as Emilia and Edeltraut Brexner as Bianca.

The musical direction was under Heinrich Hollreiser. And the corps de ballet for both works was trained by the gifted Mr. Hamilton. *LINDA ZAMPONI*



Above: The prologue of Erika Hanka's "The Moor of Venice". Upstage: Christl Zimmerl as the strangled Desdemona. Downstage left to right: Edeltraut Brexner (Bianca), Richard Adama (Iago), Willy Dirtl (Othello), Lucia Braeuer (Emilia), and Yann Berall (Cassie).



THEY ALL GO TO JOE'S

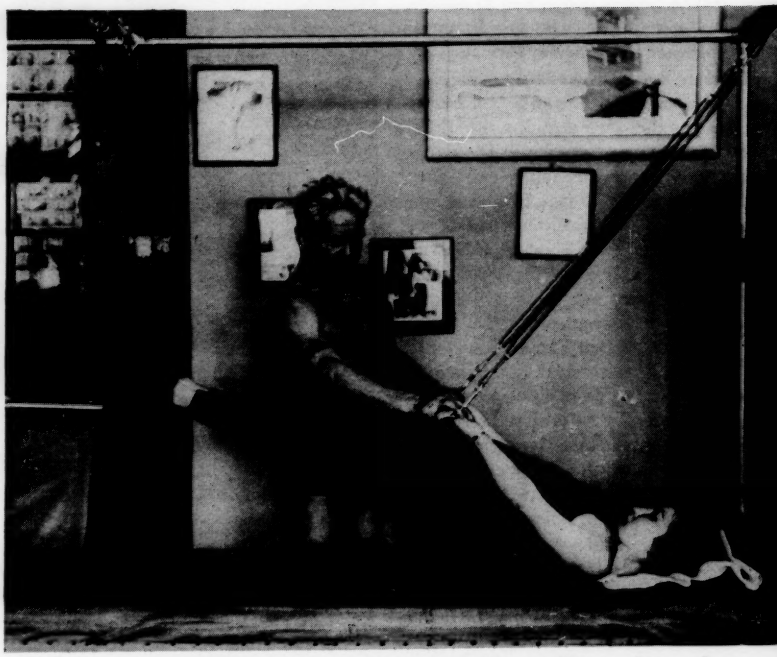
Joe Pilates and his world of strange machines help keep dancers in trim

BY DORIS HERING

Dancers are untiring. Not only do they endure the fatigue of performing, they also work relentlessly upon their bodies, shaping them and reshaping them to the special demands of their art. After they have sweated at the barre and stretched and sprung and bent and bounced, they do calisthenics; they practice weight lifting. But most of all, they go to Joe's.

At some time or other, virtually every dancer in New York, and certainly everyone who has studied at Jacob's Pillow between 1939 and 1951, has meekly submitted to the spirited instruction of Joe Pilates. They have patiently obeyed his commands to "Oop da leg! Lift higher-higher-higher!" They have been crestfallen when he shouted, "Vat's da matter vit you? You stopped before you did a hundred!" They have implicitly believed him when he said, "Sure it hurts. It must hurt. Dot means its getting better!"

They go to Joe Pilates' gym. They trust Joe's instincts about the human body and how to make it into a balanced, working mechanism. And if the truth be known, they experience a certain delight (the delight that dancers have in moving their



Above: It looks medieval, but it's the Exercise Table teaching a dancer how to stretch her neck and control her breathing.

PHOTOS BY HERB FLATOW

Left: In the picture lined Pilates studio, Clara Pilates (in uniform) supervises three novices on the Universal Reformer.

Above: The Between-Door Gym, plus 175 pounds of Joe Pilates, help a dancer to stretch her lower back.

bodies in new and untried ways) in working on Joe's unusual and ingenious machines — machines with fanciful names like the Universal Reformer, the Tens-O-Meter, the Magic Circle, and the Air-O-Mill.

If you walk into Joe's studio at 939 Eighth Avenue in New York City, you are apt to come across Alexandra Danilova up-ended in the Between-Door Gym; Hanya Holm and Helen Tamiris chatting affably as they glide back and forth on the Universal Reformer; Bambi Linn and Rod Alexander climbing and twisting above the Exercise Table; or Tanaquil LeClercq stretching her spine on the Barrel. Some go to Joe's to keep in trim. Others go to correct specific defects. Some, like Zorina, go to keep in shape after childbirth. Many go to recover from injuries.

Unlike many gymnasiums, the Pilates studio never allows a dancer to work only on one part of his body. Each member must be stretched and strengthened equally. Each person, no matter what his special problem, does a complete routine on the machines and on the mat.

Although the machines look strange, there is nothing faddist about them. They have no element of magic or mumbo jumbo. One must work carefully and patiently; rhythmically and smoothly. Otherwise the machines simply refuse to operate.

And Joe's interest in the human body does not end with exercise. He teaches his dancers to walk (how he rails against the hyper-extended gait of the ballet dancer!) and to sit (he has special chairs to support the back). And he even extends his influence over their nocturnal hours with a specially constructed bed that is hard and pillow-less and that dips into a V-shape for restful sleeping. Attached to the bed is a special set of gym equipment so that one can begin to exercise at the crack of dawn. It is reported that actor Jose Ferrer has a Pilates "Bed-Nasium" in his dressing room for rest and exercise between shows.

Most dancers will agree that great artists and great teachers share a common trait: They exhibit a relentless faith in their work and in their ideal of perfection. Joe, although he knows little about dancing and less about art, has this same spirit. He works with each new body as though it were a fresh challenge, a fresh idea of perfection to be achieved. Not that he is philosophical about it. A stocky 175 pounds, with bristling gray hair and pale,

(continued on page 76)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

DAVID BLAIR

Upon his return to England after the recent Sadler's Wells tour of America, David Blair was greeted with a surprise. The company's management decided to elevate him to "first rank male dancer." An initial reward came immediately. He was assigned to dance the princes in *Swan Lake, Sleeping Beauty,* and *Cinderella.*

Mr. Blair's training began fifteen years ago when he was eight years old. His family was a poor one, living in Halifax, an industrial town in northern England. The few extra pennies in the family budget were allocated to give David's younger sister dancing lessons. But she soon lost interest, and David who had often accompanied her to school, persuaded his mother to let him have the lessons instead.

That year — 1940 — was a momentous one in the little boy's life. He began dancing lessons; he saw his first professional ballet company (the Anglo-Polish Ballet); and he learned that the Sadler's Wells Company gave scholarships. He decided to apply when he reached the proper age.

Within a year David was performing in the Sunshine Dancing Competitions held as charity benefits throughout England. And by the time he was fourteen, he had won six silver cups and forty-five gold medals. It was time for Sadler's Wells. And in 1946 he was given an impressive scholarship that provided his dance training, general education, living expenses, practice clothes, and pocket money. At last he had the opportunity to study with distinguished teachers like George Concharov, Claude Newman, Ailne Phillips, and Ursula Moreton.

The next year found him ready to perform. But he was still too short for the corps. A partial solution was found in the Peasant Pas de Deux in *Giselle* and the Act I Pas de Trois from *Swan Lake.* And John Cranko, in choreographing his first ballet, *Children's Corner,* selected David to create the role of the Golly-wog. This collaboration between choreographer and dancer began an enduring professional relationship.

Best of all, during that very year David miraculously grew four inches which meant that he could be selected to perform the prince in a new production of *Casse Noisette* that Anton Dolin was readying for the Sadler's Wells Theatre Ballet. Dolin also selected David to appear as Benno in *Swan Lake* with the Markova-Dolin Company.

America got its first look at David Blair in 1951, when he toured with the Sadler's Wells Theatre Ballet. He made a vivid impression especially in Cranko's *Harlequin in April* and *Pineapple Poll.*

After another brief appearance with the Theatre Ballet, he was advanced to the Sadler's Wells Ballet just in time to join the third American tour as a soloist in works like *Swan Lake, Sleeping Beauty, The Shadow,* and *Checkmate.* During the fourth American tour he added sparkling performances as Frantz in *Coppelia* and the Bluebird in *Sleeping Beauty.*

And now, at twenty-three, he is in the first rank. The inevitable next step will be Albrecht in *Giselle.* And in the meantime, the leading role in John Cranko's first full-length ballet, *The Green Serpent,* awaits David Blair.

SUGGESTED BALLROOM DANCE EXAMINATION FOR TEACHERS

BY THE NATIONAL COUNCIL OF DANCE TEACHER ORGANIZATIONS

The National Council of Dance Teacher Organizations believes, as we do, that the standards set for teaching requirements mu come from the teachers themselves. They have, therefore, formulated three sets of projected examinations for the consideration teacher organizations. The suggested examination for ballet was printed in DANCE Magazine in July 1954; the modern dance e amination in July 1955; and on this page is the ballroom exam.

We have, in addition, asked the National Council for their answers to all three of these examinations, or for the sources and bibli graphy where the answers might be found. We hope to be able to present those answers in the near future. L.

TECHNIQUE:

1. What is ballroom dancing?
2. With which foot does the gentleman begin? the lady?
3. What is meant by Line of Direction?
4. In forming a circle of ladies and gentlemen, or in marching, on which side should the gentleman place his partner?
5. Name at least 4 positions in ballroom dancing and demonstrate them.
6. What do you consider the 3 most important factors in the gentleman's dancing? the lady's? and why?
7. Define and demonstrate the elements of good leading and following.
8. Define and demonstrate the following elemental dance movements. Tell how the weight is used in each:
   - Step
   - Walking step
   - Three step (running step)
   - Close
   - Side, close
   - Rise and fall
   - Contrary body movement
   - Point
   - Arch or draw
   - Pivot
   - Rock
   - Balance (forward, arch, side, arch)
   - Dip
   - Step through
   - Ball change
   - Twinkle
   - Corte
   - Rumba break
   - Commando, charge or pressure step
   - Cuban walk
   - Paddle turn
   - Habanera
9. Name 6 ballroom dances popular in the U.S. today. Which of these would you teach first and why?
10. What is the difference between a waltz step as used in the waltz, tango, foxtrot, samba?
11. What is the difference between a two-step, a polka step and a rumba step?
12. What is the difference between step arch and step close?
13. What are the distinguishing style features of five of the following dance forms, selected at the discretion of the examiner?
    - Foxtrot
    - Waltz
    - Viennese Waltz
    - Rumba
    - Tango
    - Samba
    - Mambo
    - Lindy
    - Merengue

TEACHING PROCEDURE AND PRACTICE:

1. Demonstrate foxtrot in 3 different tempos, using a least 15 measures of each. How many beats in a slo step? in a quick step?
2. Demonstrate your method of teaching turns:
   a) ¼ waltz turn
   b) ½ waltz turn
   c) Apply this technique to foxtrot.
3. From a teaching standpoint which one of these dance (foxtrot or waltz) is more basic? and why?
4. What is meant by hesitation waltz?
   a) How many beats in a hesitation? Demonstrat a combination of 8 measures containing th hesitation steps.
   b) Demonstrate a canter. How is it counted?
5. Demonstrate a basic tango step, and variations fo same.
6. Show basic mambo steps. How may mambo be counted?
7. Show your method of teaching basic lindy or jitter bug. How are basic steps counted?
8. The examiner is to request that the candidate choose material for a lesson in foxtrot, waltz or tango. The examiner is to state the age level and the degree of advancement of the group.
9. What are the important points in ballroom etiquette for children's classes?
10. What factors should be emphasized to improve the general appearance of a given dance couple — general points that would apply to any ballroom dance form?
11. Mention 5 basic common pupil errors and tell how you attempt to correct them.

MUSICAL BACKGROUND:

1. What is time in music?
2. What is the meaning of tempo?
3. What is rhythm?
4. How is your style and choice of material affected by the tempo of the music?
5. Give the time signatures for the dances listed in Question #13 under TECHNIQUE.

Photo by Campus Photo

At SULLINS COLLEGE, Va., the dance department, ordinarily headed by Besa Sklarsky, has been under the leadership of Angiola Sartorio during the past semester, while Miss Sklarsky is on leave of absence. Miss Sartorio is also choreographing "Song of Norway" for an elaborate college presentation during Mardi Gras weekend, Feb. 27 and 28. Sullins, which is among the growing list of colleges with a ballet major, includes modern, composition and dance history in its curriculum.

TEACHING IN SCHOOLS AND COLLEGES

BY PROF. RICHARD KRAUS
Director, Interdivisional Program of Dance
Teachers College, Columbia University

A specialist in educational dance explains the "what," "where" and "how" of jobs in schools and colleges

Many who study dance, either as an absorbing hobby, or as a field of major interest in college, have little thought of ever turning to it as a career. For them, the performing field — musical shows, television and movies, ballet companies or modern dance groups — represents a competitive and insecure means of livelihood, particularly if their skills are not of the highest.

Of these, a considerable number, of course, take teaching positions in commercial studios. But many others who are vitally interested in dance completely overlook one of the most promising fields for employment — elementary and secondary schools and colleges. Why? For some, the role of dance educator does not appear to be creative or challenging enough. But far too many others simply do not realize the extent to which dance jobs exist in education today, or what kinds of qualifications are needed to obtain such positions.

The field of educational dance has expanded steadily over the past several decades; today, rather than being considered a "frill," it is a recognized and respected phase of the curriculum.

Walter Terry, in a series of articles published in the *New York Herald Tribune* in late 1951, revealed that in every one of the forty-eight states, some form of dance activity or instruction is available to children in the public schools. Many state directors or commissioners of education issued statements like: "We are strongly emphasizing dance as a part of our physical education program," or ". . . rhythmic activities are becoming increasingly important. . ."

The National Council of Dance Teacher Organizations' survey of college dance, printed in DANCE Magazine in November and December '53 and January '54, again revealed an increase in interest and activity.

The author, working toward his doctorate in educational dance, surveyed 250 secondary schools and colleges, throughout the United States. Of the 193 institutions that replied to his questionnaire, 177 stated that they offered dance instruction as a basic element in the curriculum.

Obviously, skilled personnel are em-

(over)

At the UNIV. OF DENVER, Martha Wilcox heads the dance department and concert group. Pictured above (left to right) are Jim Stapleton, George Neighbors and Sylvia Mocroft in "Family Album" set to Morton Gould's suite of the same name.

ployed to teach these courses. There are many jobs to be had in the field of educational dance.

What are these jobs like?

Where are they?

What kinds of preparation must a person have to qualify as a teacher of dance in school or college?

What Are The Jobs Like?

In most institutions, dance instruction is sponsored by the physical educational department, since this was the department that originally introduced dance as an educationally purposeful activity and has jurisdiction over the needed facilities — gymnasium, lockers, etc. In some schools or colleges, the teaching of dance may be linked with music, dramatics, art, communication skills or recreation departments. As a rule, the teacher of dance has additional staff responsibilities, but in many school systems or large secondary schools or colleges, there are specialists who do nothing but teach various forms of dance.

One way to get a clear picture of the kinds of openings that appear is to examine a number of typical requests for dance teachers that came to the Placement Office of Teachers College, Columbia, during a six-month period in 1955. In each case, the name of the institution has been deleted:

Woman, State Teachers College in Pennsylvania: to teach dance and physical education, should have public school experience, $4,400.

Long Island, New York, community: woman, to teach modern dance and physical education in junior high school. Salary: with Master's Degree, $3,900 plus $200 for each year's experience; with 30 points past Master's, $4,200, plus $200 for each year's experience.

Teachers College, Connecticut: Dance and individual sports. For woman: Master's Degree plus two years experience, $4,020.

Ohio, private woman's college: Dance and physical education, $3,200 to $3,400.

North Carolina, private woman's college: modern, folk and square plus individual sports; no salary stated.

Arizona State College, woman: modern, social, folk and tap. Master's Degree, $3,700 to $3,900.

Alabama, private woman's college: modern, folk, square and social; direct dance club; cooperate with music and speech; also synchronized swimming or tennis. Want teaching experience and Master's Degree or equivalent in points. No salary stated.

Of over twenty such openings appearing during this period of time, the majority stated the following qualifications: Master's degree and the ability to teach some sports activities. Salaries fell, for the most part, between $3,500 and $4,200. It should be recognized that these jobs were chiefly for *beginning* teachers, although some of them asked for previous experience. There are, of course, many more responsible positions that open up each year, paying considerably higher salaries; these usually are filled by teachers who are promoted within an institution or school system, or through personal contacts. Many teachers hold doctorates in dance today and are college professors or department heads at impressive salaries.

While most dance openings are for women, there are a certain number of men teaching dance in schools and colleges today. Often, these are men who specialize in recreational forms of dance (square and folk, which are participated in by both sexes, rather than modern, which is chiefly for women and girls). Some men have come into dance positions through previous experience in dramatics, music or recreation.

As a rule, dance positions require that the applicant have skills in a variety of dance techniques, with the most important ones being modern, square and folk, ballroom and, for teachers colleges, children's rhythms.

Where Are The Jobs?

Most dance teachers prefer to be place in or near a large city, such as New Yo or Chicago, where they might be able continue their own studies in profession studios, and where they will be close the world of concert dance and intelle tual activity generally.

For this very reason, there is a scarci of openings, as a rule, in and aroun metropolitan areas. Most dance jobs see to appear in the South, the Midwest an far West, in institutions that are at distance from large cities. The beginnin teacher who is looking for a dance pos tion must be prepared to travel to suc a section of the country — at least fo the *first* job. After she has gained som experience, it may be possible for her t take another job in a more desired loca tion. This is not such a dread experienc as some prospective teachers envisio Small towns in remote areas of the count need not be intellectual or aestheti Siberias; often much interest and creativ work is carried on in such institution Main Street is not what it was in the tim of Sinclair Lewis; many ballet and mod ern dance touring companies, films an television shows have created a broadene outlook toward dance throughout the land and encouraged receptivity toward mor dance activity.

In any case, for better or for worse, th jobs are scattered all over the map, an prospective dance teachers must scatte to get them.

Is There A Shortage Of Dance Teachers

One way or another, most of the jobs see to get filled. However, judging from th fact that a number of the opening described above continued to exist fo several months (as evidenced by continu ing bulletins and letters from college needing dance teachers), there certainly i a shortage of qualified teachers. This i true of the entire teaching field, of course but especially true of dance, since so fe people take adequate professional prepa ration in this area.

What does the term "adequate profes sional preparation" imply?

In terms of the kinds of jobs that exis it means that a person should have sound background in:

1. Educational theory and practice.
2. Various forms of dance.
3. Physical education theory and teach ing skills.

A considerable number of women ar graduated as physical education majors

Photo by Dorothy Conway

At the UNIVERSITY of WASHINGTON in Seattle, members of the dance department perform in the college Opera Theatre's presentation of "Dido and Aeneas," with stage sets by John Ashby Conway. This was one of a series of operas making experimental use of dance, with Martha Nishitani directing the dancers and movement throughout. So successful has been the merging of dance and opera that it was continued in a recent presentation of "Amahl and the Night Visitors," and is being planned for future opera productions, including "The Marriage of Figaro" and "Robin and Marian."

from schools of education and teachers colleges, each year. These women might logically be expected to fill the existing dance vacancies. However, many of them do not have a sufficient interest in dance to want to go into it as a special area; for many of them, it is too "highbrow" or "avant-garde," or they simply prefer being sports specialists. In any case, they can get jobs without having a high degree of competence in dance — so they do not strain themselves to obtain this competence.

Thus, a situation is created where teachers who do *not* have a solid background in dance *and* physical education, often are able to find positions teaching dance. This is not true in many elementary and secondary school systems, where state certification requirements make it necessary for a teacher to have an intensive background in science courses, education and physical education courses, plus supervised practice-teaching.

But most colleges do not have such requirements. With greater leeway in terms of hiring and firing, they are able to take on dance teachers whom they believe to be well-qualified in terms of dance — provided that they have a minimum amount of ability in some sports areas, such as swimming, dual sports like golf, tennis, or badminton, volleyball, field hockey, etc., which do not necessarily require a great amount of training.

What does this mean in terms of the woman who has graduated from a liberal arts college, *without* special courses in education or physical education, but *with* skill in dance?

As a rule, she cannot go directly into college teaching; her background is too limited for that. However, it should be possible for her, in most cases, to obtain a Master's Degree in dance, which will include sufficient courses in physical education and education to qualify her for many of the positions that appear each year. Such a year of graduate work is in no sense equivalent to four years of undergraduate study, and no college administrator or department head will be fooled into thinking that it is. However, it should be sufficient to do the job, provided that it covers the following areas:

1. Basic courses in educational theory and practice, including sociology, psychology and child development.
2. Basic courses in physical education theory and practice, so that the student will have a reasonably sound understanding of the principles, values and objectives underlying this field, as well as of specific areas like administration, supervision, evaluation and guidance of students.
3. A reasonable amount of competence in sports and games. While most girls who attend college and major in dance do not usually participate heavily in this sort of activity, it should be possible for them to quickly achieve skills in these areas for the very reasons that make them good dancers.
4. Course work in anatomy and kinesiology, to make sure that the individual has a sound understanding of movement mechanics.
5. Various courses in dance, including the most popular skills, which have already been listed, and courses in history, theory and philosophy of educational dance. Through these, the student should gain an understanding of the essential purpose of educational dance, which is "education *through* dance," rather than "education *for* dance." In addition, she should gain techniques for working creatively with large groups of students who are not usually as highly motivated, as the kinds of students she may have danced with herself in her own undergraduate days or studio experiences.
6. Additional elective courses and experiences in art, music, drama, and similar areas, to broaden the student's aesthetic understandings and equip her to cooperate with faculty members in these fields in integrated educational programs.

While the usual Master's Degree requires thirty-two points of graduate work, it may be necessary for the student completely lacking in previous preparation in several of these categories to take additional points — possibly up to forty — to adequately qualify herself for employment in a school or college. It is desirable that she obtain her degree in a recognized institution offering a well-rounded course, and, in particular, one that has already placed many teachers in the field, since this is an advantage to her in seeking a position.

In summation, there are many dance positions today in schools and colleges throughout the United States. Being a physical education major with a strong dance background automatically qualifies an applicant for such positions. However, since there is a scarcity of fully-equipped individuals, even the graduate of a liberal arts college who has done considerable work in dance may hope — with a year of graduate training — to obtain a stimulating and fairly well-paid position in educational dance. ***THE END***

MARIA TALLCHIEF: Her Early Years

BY PIGEON CROWLE

Maria Tallchief is of medium height, finely made, and with a neat dark head. She has pointes like steel, and dances with a speed and brilliance that are dazzling. When she appears in the classical tutu, poised and imperious, dark eyes glowing, her hair smoothly folded beneath a glittering coronet, she might be of the proud line of Russian ballerinas. Yet there is a difference. It may be seen in the contours of forehead and check, in her long, slim lines, like those of a well-bred horse, and denotes her American Indian descent: for she is Princess Wa-Xthe-Thonba, daughter of the Chief of the Osage tribe of American Indians. As a dancer, she can trace her lineage back through her teachers, George Balanchine and Bronislava Nijinska, to Legat, Cecchetti, and the Russian Imperial School...

Maria was born at Fairfax, Oklahoma, a town in the Indian Reservation, which is the territory covering many hundreds of miles belonging to the Osage tribe. Although the population was mixed with whites, most of the Osages lived in this territory.

Her father, Alexander Tallchief, was a pure-blooded American Indian, and her grandfather, Chief Big Heart, was at one time the only member of the Osage Tribe who could speak English. He acted as translator for all their treaties, for the Tribe owns considerable oil-bearing interests, and the Tallchief family was more than comfortably off. Her mother was of Scottish-Irish extraction.

Maria was something of an infant prodigy. She learnt to dance almost as soon as she could walk; she could play simple tunes on the piano at the age of three; and she was sent to school much earlier than is usual because of her aptitude for learning.

Her mother was very fond of all forms of art, especially dancing. She was delighted that her small daughter should show a gift for dancing, and sent her to a teacher who visited Fairfax once a week to give lessons.

Maria's earliest recollections are o these lessons. She hated them at first, and she detested being made to curtsey with one finger laid prettily against her cheek But she loved dancing in her own way and there is little doubt that her own way would have been the best at that time. For her teacher, finding that she had an unusually gifted child amongst her pupils had Maria wearing blocked shoes and upon her pointes by the time she was four. Her mother and friends were all duly amazed and impressed by this feat and felt it was an additional proof of her exceptional talent. They would have been horrified if they had known that no child under ten years of age should be allowed

We are indebted to the Pitman Publishing Corporation, publishers of "Enter the Ballerina," for permission to reproduce this excerpt from the chapter on Maria Tallchief in the recently published book "Enter the Ballerina," by Pigeon Crowle.

on her pointes. The bones of the feet and the muscles and ligaments are still too soft to take the extra strain without the risk of damage or malformation, and a career in ballet can be seriously jeopardised.

Later, Maria's sister, Marjorie, joined these classes and also showed much promise. Marjorie was nearly two years younger than her sister, but they were both so alike in feature, and in build, that they were often taken for twins, and people who did not know them well found it difficult to distinguish one from the other. Small and wiry, as quick and vivid as humming birds, the two little sisters were great friends. They had the same tastes, shared everything, never quarrelled, and were always dressed alike by their mother. Their only brother, Tommy, who was three years older than Maria, took no part or interest in the artistic preoccupations of his sisters. There had been one excruciating period when he studied the violin, but that had quickly passed, and sport and riding the horses on their father's farm remained his chief interest in life.

By the time she was five or six Maria had acquired an extensive repertoire. She had lost all earlier aversion to dancing lessons, and twirling merrily and endlessly on her toes, could perform whenever requested a Butterfly Dance, a Highland Fling, a Spanish Bolero, or a number called *The Stars and Stripes Forever*. In this she wore a little cape, which she manipulated with a great flourish at the end of the dance to display the American flag on the inner side. For a real 'toe-dance' her mother made her first tutu. This was concocted out of a discarded peach satin négligé and trimmed with pale green swan's-down. Maria adored it, and in moments of sorrow liked to imagine herself lying in her coffin wearing her tutu with her ballet shoes placed on the lid. The two sisters were soon in much demand for charity functions and school shows. 'We loved it,' Tallchief says, 'and were willing to dance at anything from mothers' teas to rodeos — wherever they wanted entertainment, we were ready!'

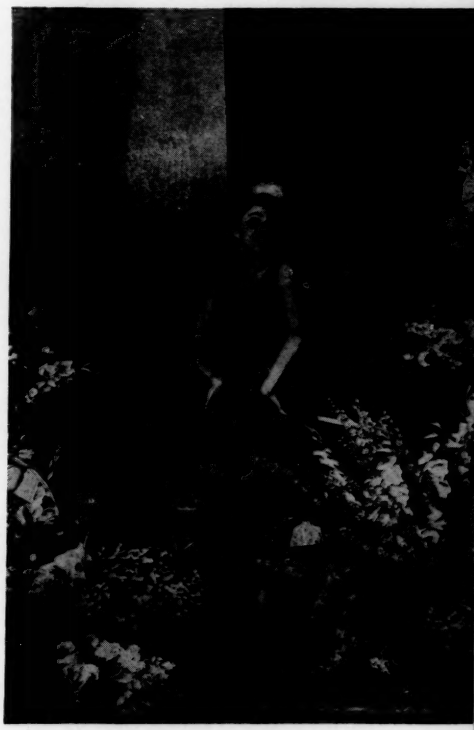
All their friends said that such clever children ought to go on the movies, and Mrs. Tallchief herself felt that their gifts deserved better training and opportunities than were available in Oklahoma. She decided they should move to Los Angeles, and had little difficulty in persuading her good-natured husband to agree. The change suited him very well, for it enabled him, in the equable climate of California, to indulge all the year round in his favourite recreation of golf.

This change could have had a disastrous effect on the girls' careers, and two ballerinas of high attainment might have been lost forever to the world of ballet. For at this time in Hollywood there was a great vogue for the child actor, and the success of Shirley Temple was exciting every film company to discover any talented child who could be exploited to make a brief movie sensation before growing into gawky adolescence. These two small sisters, with their unusual talent, who looked so like twins, were the film-producer's dream. But Mrs. Tallchief was both wise and fortunate. She knew nothing of ballet or the training required, but on the recommendation of a friend took her daughters to Ernest Belcher, an excellent teacher of the Cecchetti method. Maria was eight years of age, and able to execute with ease such steps as double fouettés and hops on the pointe — an achievement which now seems incredible to her when she looks back. Belcher took one horrified look at all this and told her mother that both children must go back to the beginning and forget all they had learnt.

Mrs. Tallchief found this a great blow. She was extremely proud of her daughters' progress, and like another ballerina's mother, was convinced that they were miniature Pavlovas. Ernest Belcher told her that her children were certainly most exceptionally gifted, and merited the long and careful training necessary if those gifts were to be fully and properly developed for a ballet career; but there was no short cut. Mrs. Tallchief realized that Belcher knew what he was talking about, and was intelligent enough to take the long view. She did not allow her disappointment to tempt her to sacrifice their futures to the passing but easy success of film work. So the pirouettes came to an end and it was 'back to the five positions.'

Belcher kept them at fundamentals, and great credit is due to him for the wise and patient teaching with which he re-educated them in the art of ballet dancing. Maria was twelve years old before she was allowed to appear at a school concert. This was in an Indian dance, not by any means authentic, but with a name like Tallchief the sisters were always expected to perform Indian dances! When the family first arrived in California, Maria had been studying in ordinary school with children of eleven and twelve. She was now put back two classes, so that generally her development was now un-

". . . .when she was twelve Maria played the Chopin E Minor Concerto in one half of a programme and danced in the other half . . ." (All three photos on these pages were taken on that day).



forced and much more natural. At school, her best subject was composition, and though she never read detective stories, she excelled at writing them. Her very strong imagination enabled her to invent the most complicated and original situations and clues, and she was often singled out to read her story before the class.

All this time her music lessons had not been neglected. She had a stimulating and inspiring teacher, and though Maria hated practising, her mother saw that she did so regularly, and she was already a very proficient pianist. As before, the two children were soon in much demand for amateur entertainments, and when she was twelve Maria played the Chopin *E*

Maria at the age of 4

Minor Concerto in one half of a programme and danced in the other half. She remembers that she wore her first evening frock for this occasion, a beautiful affair of yellow net. She greatly loved music, especially Bach and Mozart, and it is more than likely she would have chosen the piano as her career had it not been for one overmastering fear. She was always frightened that on some occasion when playing in public she would lose her place in the music. In spite of many performances before an audience this fear was very real, and one that she could not overcome. This made her decide on a ballet career. Dancing came so naturally, one did not forget, and if one did, it was so easy to improvise. During her first year at Beverly Hills High School she had to write an essay on the choice of a career. For the sake of the subject she made it a problem in which she had to choose music or dancing, but in reality there was no problem. She was twelve years of age and her mind was already made up.

Life was now very full. Every morning she practised the piano for one hour before going to school at eight o'clock; and when she returned home in the afternoon she practised for another hour. Dancing class was at five o'clock and lasted two hours, after which there was not much of the day left. But all the same, Maria managed to find time for dances and parties and the normal life of a girl of her age. The two sisters were still great friends, but no longer dressed alike, and were developing on their own individual lines. Marjorie was the softer and more pliant personality, while Maria was the more single-minded, always ready to take the initiative, to make decisions, and to protect her younger sister.

The next important step in the dancing careers of Maria and Marjorie came when Bronislava Nijinska, Nijinsky's sister, opened a school in Hollywood. Mrs. Tallchief, who now knew much more about ballet, immediately realized what a great benefit it would be to her daughters to study under this famous Russian, trained at the Imperial School and one of Diaghilev's Artists. So both sisters became pupils of Nijinska. Ernest Belcher had given them a good classical foundation, and on this Nijinska was able to build.

Nijinska was a wonderful teacher, small and fair in appearance with the strange slanting eyes of her famous brother, and her personality was dynamic and inspiring. She had a strong feeling for discipline, and for this Maria has always been grateful; for she trained her students for the future, and instilled in them that respect for their art and for the stage that is so essential in ballet.

When Nijinska's pupils walked into class, it was if they walked onto the stage, and they had to stand or move as if in front of an audience. There could be no relaxing, no talking or giggling, no going to the side after dancing a step, and hanging on to the barre. No matter what the feelings of a student might be at the time, Nijinska expected her, whilst in class, to maintain an air of constant interest and alertness. If Maria had a sprain or a bruise she was not allowed to give way to it in class, but expected to dance full out. If she felt unable to do this she was to stay away. It was much more harmful, Nijinska said, to do something only by halves, and Maria found that she was right. She noticed that she, or other dancers, hurt themselves only at those times when they were not giving their minds completely, when they were relaxing or 'marking' — that is to say, only half doing a movement. 'Give your full attention to what you are doing,' Nijinska told them, 'or don't do it at all.'

Maria (standing) and Marjorie rehearse an Indian dance.

Marjorie (lower) and Maria Tallchief in a recent photo (see news photo on page 14) of Marjorie's twin sons).

Though she was very strict in matters such as these, Nijinska, as a person, was very kind and understanding, and all her pupils regard her with great affection.

Maria made her classical début in a ballet by Nijinska at a concert by her pupils at the famous Hollywood Bowl. She danced the leading role in *Chopin Concerto* which opened the programme. She remembers that when she and Marjorie arrived at the road leading up to the auditorium, they found the way unexpectedly congested with cars. Their own crawled at a snail's pace along the road, so they jumped out and sprinted up the hill, and Maria managed to change, put on make-up, and arrange her hair in a bare half-hour before the curtain went up.

(continued on page 50)

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(continued from page 48)

Breathless, but with the confidence of youth, she ran on to the stage completely unperturbed. She gave one of her best performances, but the stage was slippery and there was a bad moment when she fell on her knees. She quickly picked herself up, and Nijinska, who was standing anxiously by, both praised and consoled her when she came into the wings for a moment. The next morning she had a splendid review in the local paper. Another gifted pupil in this same performance was Cyd Charisse who later made her name as a dancer in films.

Maria was now fifteen, and she and her sister had already been appearing with a group of dancers who performed in the Los Angeles light opera season each spring. They had been doing this for about three years, and received two or three weeks' special leave from school. But Maria's first real professional engagement came two years later, after she had left high school, when she joined the corps de ballet of a film with a dance sequence called *Presenting Lily Mars* — thus becoming, according to her father, the first Osage to go out and earn a living. This first encounter with the life of a professional dancer made Maria realize that what she wanted most in this world was to become part of a ballet company and to make ballet her career.

So, on a visit to New York, she tackled Serge Denham, director of the Ballet Russe de Monte Carlo. . . Maria had met Serge Denham when the company was in Los Angeles, and he had seen and praised her dancing. She reminded him of this, and as a result he engaged her as a member of his corps de ballet. The company was at that time headed by Danilova, Slavenska and Franklin, and Maria made her first appearance with it in Canada as a Can Can Dancer in *Gaîté Parisienne*. That first year was very confusing. Most of the company were Russian, and it was the first time she had ever been away from her family. She had never even been in a train before and now, quite suddenly, she was travelling all over Canada and the United States, as the company went on a long tour of many towns and cities. Though she missed her family, especially her sister, her new life was too exciting and interesting to let her feel homesick or unhappy. Nor did she feel at all nervous at appearing in famous ballets with so many experienced professionals. She and Marjorie had been

appearing in public fairly consistently since the age of four — it seemed very natural to her to be on the stage and she felt completely at home there. Not until she became a soloist, and began to realize all the difficulties and pitfalls that awaited her — how many things can go wrong, sometimes outside one's own control but mostly one's own fault, and how a performance may vary from night to night — did she know from deep personal experience what it is to feel nervous.

Soon she was dancing leading or soloist roles in such ballets as *Les Sylphides, Ballet Imperial, Gaité Parisienne* and *Rodeo,* and was regarded as one of the company's most promising dancers. Two years later, in 1944, George Balanchine joined them as choreographer . . .

Balanchine immediately recognized the potentialities of Maria Tallchief, and sent her to his school (the *School of American Ballet*) for the classes she badly needed after two years' touring. Quiet but completely authoritative in manner, never raising his voice or losing his temper, Balanchine is of all choreographers and teachers the most severely and austerely classical. He is also a very fine musician, having studied at the Leningrad Conservatoire as well as the Maryinsky Ballet School. He delighted in Maria's exceptionally musical ear, and under his tuition a dazzling dancer began to emerge. When, in 1946, Balachine revived *Le Baiser de la Fée,* Maria as the Fairy gave what was up till then the finest performance of her career.

She danced in a number of his ballets and before many months had gone by their association became more personal and they were married in the autumn. The following year they were invited to France, Balanchine as guest choreographer and Maria as guest artist with the Paris Opera. She was the first American to dance at the Opera, and so, after nearly four centuries, the classical tradition returned from the New World to the birthplace of the Five Positions. . . *THE END*

(Ed: The story of Maria Tallchief's association with New York City Ballet, in which (with the exception of the 1954-55 season when she returned to Ballet Russe de Monte Carlo), she has remained the leading ballerina — the dissolution of the marriage with Balanchine—the European tours — her growing enrichment and maturity as an artist — all of these are part of the story of the gentle little Oklahoma girl who has become one the world's most important ballerinas.)

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(continued from page 11)

In the opera, the complicated background of the plot is neatly dispatched in verbal description. Miss Page attempted to outline it in a danced prologue. But in reducing the climactic emotions and decisive acts into a brief span of time, she had to resort to frenetic pantomime. The only feeling of dance in the scene came from the impassioned solo of Sonia Arova as the Young Asucena. The selection of Miss Arova for this role was a fine bit of intuitive casting.

The ballet actually derived more cohesion of style from Antoni Clavés sets than from the choreographic structure. Clavé combines the linear simplicity of a middle-period Picasso with a highly vivid color sense. The whole adds up to an impression of great beauty and strength. Particularly forceful were the symbolic act drop and the jail scene with its single window and sharp staircase.

In the featured roles, Miss Page astutely mingled her guest artists (Sonia Arova, Ruth Ann Koesun, and Oleg Briansky) with the dancers of her own Chicago company.

Although he is no longer a virtuoso, Bentley Stone as Count di Luna, had a beautifully proportioned sense of phrasing — a sense of knowing exactly how to finish a movement. And in two secondary roles, Barbara Steele and Kenneth Johnson manifested sound training and honesty of dramatic projection.

The only discordant dance note came from Oleg Briansky as Manrico. Although he has an attractive stage presence, Mr. Briansky becomes entangled in fussy mannerism. He curls his wrists and raises his eyebrows to simulate emotion, and he lavishes excessive energy on spectacular movement to the detriment of the small links and details that give form to a dance. All this is unfortunate but not irremediable. A year or so of sound training under a strict taskmaster would help.

For *The Merry Widow*, Miss Page was more securely in her element. With feathers and glitter and Markova, and nothing very palpable in the way of a dance design, she managed to conjure up a whirl of nostalgia and old-fashioned glamour.

Truly inspired was her choice of Alicia Markova for Sonia, the worldly widow. When Markova made her first entrance crowned in aigrets, she resembled an exotic bird — winged, elusive, and faintly predatory.

Throughout the taxing role, which in-

cluded a zestful czardas, a dream flirtation and a lively final waltz into the Prince's heart, she created not so much a portrait as an atmosphere. The delicacy of each miniature gesture, the gaily inscrutable expression on her face, formed an image that lingered even when she was not on stage.

Framing her were Oleg Briansky, who was more suited to his role of mythical prince; Bentley Stone exquisitely stylish as Baron Popoff; Sonia Arova as the hot blooded errant Baroness; and Kenneth Johnson as her dutiful lover.

Scene designer Rolf Gerard is particularly at home in turn-of-the-century Vienna. His cardboardy sets and brimming costumes, especially for the women, created a delectable world of plushy unreality.

The sole choreography was lively and solid. But the group portions, especially the transition to the Embassy garden, lacked definition of outline.

The scores for both ballets were forcefully conducted by Robert Zeller. The dancing of the corps was enthusiastic and professional. And the execution of the costumes by Karinska was inspired.

Soiree
December 23, 1955
Metropolitan Opera House

Like a will o' the wisp, the Romantic Ballet bobs before the eyes of virtually every choreographer in every generation. Evoking it is a constant challenge and a constant trap. For Romanticism is not so much a matter of dance design as it is of mood — a mood compounded of wistfulness and innocence.

The latest pursuer of the Romantic will o' the wisp was the Metropolitan Opera's choreographer, Zachary Solov. His *Soiree* was a series of peasant divertissements encircling a white-clad Taglioni-figure.

Unfortunately, Mr. Solov is a vigorous man of the Twentieth Century (and one suspects that his real métier lies not in ballet choreography, but in musical comedy), and so he has little real affinity for the dance conventions of the 1830's — so little that he surrounded his ballerina with a corps right out of late Nineteenth-Century Middle Europe — so little that in concluding the principal *pas de deux*, he had the ballerina and her partner lie on the floor and kiss. The floor is usually considered as a point of departure, but not as a habitat, for sylphs and their swains.

As the ballerina, Mary Ellen Moylan looked lovely in a soft white tutu with a

(continued on page 54)

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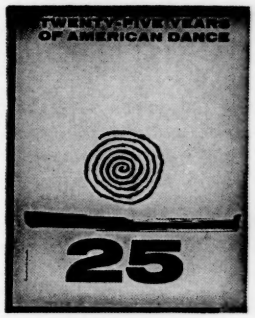

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DANCE Magazine 231 West 58 Street New York 19, N. Y.

(continued from page 53)

silken overskirt. And she performed with charm and dainty precision. It was apparent that she had given a great deal of thought to her dance-portrait. Oleg Briansky, as her partner, displayed the same unevenness that marred his performing in the Ruth Page works (see page 11). In secondary roles, Margaret Black and Adriano Vitale were agreeable.

The ensemble dances were bright and simple, especially in their use of the stage space. There was a Tirolese with skating and clapping movements; a Tarantella with the corps cantering in circles; a Bolero for Adriano Vitale and the corps; and a Moto Perpetuo finale with the company surrounding Miss Moylan held aloft on her partner's shoulders.

To add a note of variety, designer Cecil Beaton introduced sharp changes of color for the costumes of the various divertissements. But his set was a cool tracery of white against steel blue. The contrast between costumes and decor somewhat reflected the stylistic war inherent in the ballet.

Thomas Schippers conducted the Rossini-Britten score with elegance and sensitivity. Karinska made her usual magic with the costumes. And the Metropolitan Opera again deserves an accolade for being faithful to the idea of a new ballet each season. This year's opus (which shared a double bill with a new production of Donizetti's *Don Pasquale)* was an improvement over last year's. Let us hope that next year's will really make it.

The Playhouse Dance Company
In Masks-Props-Mobiles
December 27, 1955
Henry Street Playhouse

The Holiday Week was one of large dance companies in lavish productions. Yet most exciting of all was a modest little concert on the Lower East Side.

Directed by Alwin Nikolais and choreographed principally by him, the program was intended somewhat as an experiment (so the program said) in which the dancers were depersonalized or in which their motions were extended into external materials. Actually, the program was not so much an experiment as a conquest of the realm of dance-abstraction.

Particularly successful was *Noumenom Mobilis* (Brant) in which two forms, completely encased in jersey, slowly changed shape. Sometimes they seemed like pieces of Brancusi sculpture; sometimes they were like rocks or pebbles; sometimes like fetal shapes. They busily swayed or

curled or grew or shrank. Suddenly there was quiet. The fetal buds became the outlines of heads and limbs. The shapes evolved from chaos to humanity.

Equally fresh was *A Christmas Mime* (Percussion) in which three larger-than-life kings gestured stiffly like figures on a Gothic timepiece. As the accompanying gongs boomed more insistently, the ratchety-jointed bodies acquired purpose. They paraded solemnly off in search of the Star.

Mr. Nikolais was remarkably flexible in the application of his theatre premise. In *Aqueouscape* (Sibelius) two couples, with the aid of large poles, created a whole atmosphere of sea voyage and sea-sway.

In *Web* (Percussion) four dancers with white tapes around their middles, seemed to derive their life-spark from the tapes. Although the idea was a potent one, with its reference to umbilical cords, there were moments when the dance seemed contrived, like a life-sized game of cat's cradle.

As was to be expected, the dances by Mr. Nikolais' disciples, Murray Lewis and Beverly Schmidt, did not have the same clarity of purpose. The stronger of Mr. Lewis' two contributions was *Polychrome* (Traditional), a stylized frolic for three stained-glass saints. Miss Schmidt was most successful in *White Figure* (Hovhaness), which fluttered drapery in the manner of Loie Fuller.

The percussion accompaniments were ingenious, though somewhat similar in structure. The company performed neatly but not really on a professional level.

Other December performances will be reviewed, along with January's events, in the March issue.

Lycette Darsonval, etoile of the Paris Opera, brought her own company to Egypt this Xmas for an enthusiastically received season in Cairo. Above (high, right), she is seen alongside of Irene Skorik. The imponderable sphinx is the background.

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HOW *FAST* CAN YOU DANCE?

BY PAUL DRAPER

A mile a minute? An inch a year?

There is no effective way to measure the speed at which a dancer can dance, and if you could measure it you still couldn't say whether it was fast or not. When you say something is fast, you are describing its rate of movement relative to some rate with which you are familiar. Fast is a relative term, not an absolute one, and there is no definition of "fast" as such. Speed can be defined. It is the measure of time necessary to move from one point in space to another.

The difference in actual speed between the battements or turns or beats of one dancer and another may be very slight, but one may look slow and the other fast. In fact, both dancers might be moving with equal speed and still give a disunited impression. The eye is a very inaccurate gauge of speed, even of relative speed, and other qualities of movement play an important part in the eye's estimate of how fast a dancer dances.

The tap dancer, of course, makes plea to another sense perception, as well as the eye, in giving an impression of speed: the ear. The ear is as poor a gauge as the eye for time measurement. Both need to be exposed to a high degree of definition and clarity in order to create anything like an understandable image in the brain. A series of wildly flung arms and legs may move with far more speed than good fouettes, but they won't look as fast because they will not be registered clearly by the eye. Control and duration are the essential qualities which a movement must have to form a lasting visual image. The eye will not easily accept a formless pattern. So the hours and hours of simple exercises, often boring and tedious, are not to develop speed per se, but speed in an appreciable form.

"How fast" implies not only "fast" but "slow." The good dancer in a finely executed jump looks not just slow, but motionless. This is a result of two factors: the speed with which body and limbs can place themselves in the focal shape of the jump and the length of time they can be held in that position before moving into the position necessary for a landing or the next step. Nobody "stops in the air a little and then comes down," not even Nijinsky. But they do move so fast before the "leap image" is achieved, that the eye doesn't record the movement. It sees only the shape of the leap. Likewise the preparation for a landing and the landing itself are not recorded — just the finishing pose. The effect is sensational. It's nice work, if you can get it.

A tap dancer should strive for this, even though he doesn't plan (or she) to spend a good part of his life (or hers) in the air. Tap dancers have another element at their disposal by which to show how fast they can dance. How many taps can they make clearly audible in a given period of time? (It took long enough to get here, didn't it?) All right. You're dancing pretty fast if you can make 56 taps in 5 seconds. Taps, not blurred sounds. One of the best steps for sheer speed is the hop shuffle combination that goes: Hop L, shuffle R, hop L, shuffle R, hop L, step R, heel R, slap L, slap R, shuffle L, hop R, shuffle L, and so forth. (This step has been described in former articles.) Another is the waltz-clog combination with heels, slap heel L, shuffle R, step R, step heel L, slap heel R, shuffle L, step L, step heel R. With either of these steps you should be able to work up to at least a bar of 4/4 music a second, eight taps a second, 40 in five. I have managed 64 taps in 5 seconds, but I don't guarantee or recommend it. A good exercise for developing speed is the very simple step shuffle, step shuffle, step shuffle. Do this in four, that is, step, 1, brush out 2, brush in, 3, step, 4, brush out 1, brush in 2, step 3, and follow on. I have stressed before and I shall repeat, it is the clarity and shortness of the sound that makes it heard. The long scrape isn't a sound, it's a noise. Visual and aural impressions demand careful delineation.

Neither of the steps outlined above call for much movement; they can be done in a very small space. A step such as wings with battements, however, calls for a large leg movement. Speed in this step means not only fast taps but a very fast lifting of the non-winging leg to its highest point and a holding of it in that position till it must come down, to make the necessary sound. The step itself is: slap right, brush left and lift left as quickly as possible and hold it as still as possible (for the eye to see it) while you wing on the right. The left begins lowering after the scrape out (the one allowable scrape in tap dancing) brush in of the wing so that it is ready to begin a slap left immediately following the landing of the right foot which completes the wing. You should be able to do about 56 taps in 6 seconds. In this step that means you lift your legs alternately nine times. That's a fair rate even without the wings and slaps. The toe must be pointed and the knee straightened during each movement or the movement will not register clearly as a step at all. (Now will you do your barre exercises?)

If the foot is flapping while the leg is in the air it will distract the eye from the leg movement and the speed won't look "fast," it will just look clumsy and inept. Think of this with all steps. Control of the movement and duration of the image are what give the impression of speed or stillness. (I am not discussing legato or continuous movement, an equally important but separate phase of dancing.)

To return to pure sound effects, here are two advanced steps. One consists of eight taps in a single step, about the limit so far as I know, and one is a continuous fast sound step.

Stand between two chairs in the familiar practice position. Support your weight on the chair backs and: brush left out, brush right out, brush left in, brush right in, land left, land right, drop left heel, drop right heel. The best way of describing what the sound should be is a nice clean b-r-r-r-r-r-r-p. Now do it without holding on.

The other step starts in the same way. Hold onto the chair backs. Shuffle left diagonally to the back, shuffle right diagonally forward, land on left, drop left heel, shuffle right diagonally to the back and continue the pattern. Smooth it out to a regular rhythm of 32nd notes. Now walk away and do it without chairs.

Both these steps will help your speed in all tap steps. But the root of the answer to "How fast can you dance?" lies in your dancing being measurable at all by those frail perceptors, the eye and the ear. If you can't be seen and heard, you might as well be standing still, off stage.

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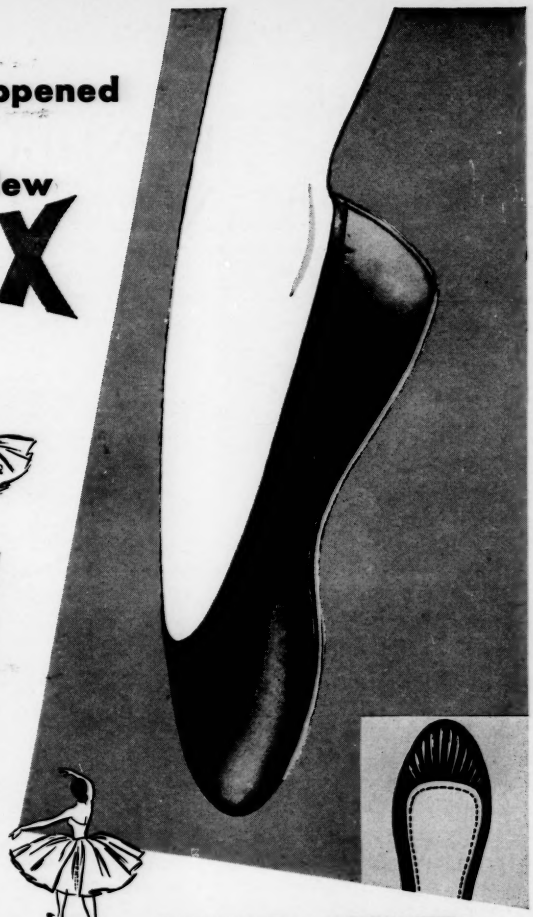

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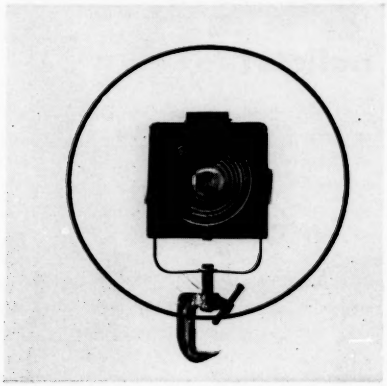


BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: ANGLE AND INTENSITY

The second major factor in lighting design is angle. Angle is determined by where the spotlight is hung and how it is focused. Dance lighting does not have to be content with the 45 degree angle the "Cross-Spotting" system provides, since the dance stage usually offers unlimited hanging positions and is not impeded by scenery of ceilings and walls.

As you examine the illustrations keep in mind the fact that without *highlights* and *shadows*, form is eliminated, and without form the effect of visibility is eliminated. Remember, too, that individually each angle has its advantages and disadvantages. The problem is that of choosing angles for the chief lighting sources that will give the most form (and visibility) and still be varied enough to be a design element in any specific dance.

Low Front (#1) from the footlights will make all sorts of shadows, but makes the dancer seem taller. Useful for distortion or unnatural effects since *low front* lighting does not exist in nature. Spotlights located in the footlight position can make gigantic shadows on the backdrop, which in some cases is useful but in other cases is more interesting than the dancer.

Medium Front (#2) from a balcony rail at about head level will provide the best shadowless wash-lighting, but bad shadows on the backdrop unless black draperies are used. Especially useful for broad comedy if black draperies are available since it etches the body very sharply.

High Front (#3) will hit the dancer full face, making a chin shadow and eye-socket shadow. Most useful when used dimly to fill in shadows produced by other spotlights, or as a follow spot.

Low Side (#4) from spotlights on the floor in the wings is useful primarily to imply the presence of a force off-stage, with less distortion and shadow projections than *low front*. Difficult to focus properly to cover the moving dancer's whole body both at center stage and near the light source, unless the spotlight can be placed on the floor about 10 feet offstage.

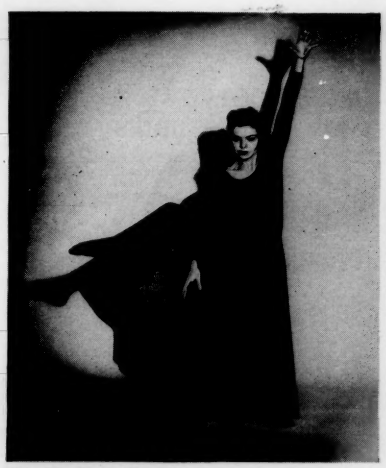
Medium Side (#5) from a spotlight at head level mounted on a standard in the wings. Excellent for giving form to the body, but in group dances it will make one dancer cast a bad shadow on another dancer, and if too close to the edge of the stage it will make a nearby dancer disproportionately bright. (The illumination output of a spotlight falls off very quickly for the first 5 feet, then very gradually; so the *medium* side spotlight should be 5 to 10 feet off stage.) Focus carefully to prevent spill on sky drop. Weight it firmly so that it is not easily knocked out of focus by a passing dancer. Shoot any dancer who uses the standard as a barre for warm-up (then send me your name and address and your citation will be forwarded immediately.)

High Side (#6) from spotlight hung 15 or 20 feet above the stage floor focused diagonally down to the stage floor. Gives a tremendous feeling of space. The best angle for transforming a dirty theatre into a magical area. But one spotlight alone cannot cover the whole width *("plane")* of the stage since it would be *down lighting* to the side nearest the spotlight unless a second spotlight is used to create the proper angle.

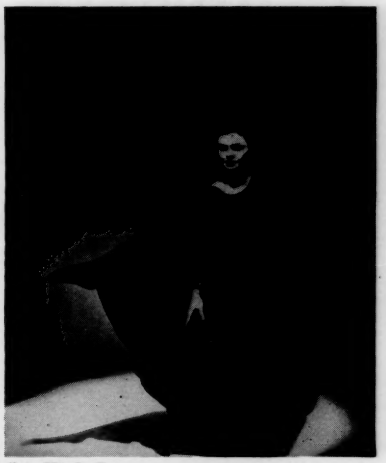
Down Lights (#7) which are hung directly overhead and focused straight down are very effective for isolating a single area on the stage, but is a much over-used effect in dance lighting. Gives

(continued on page 60)

#1 Low Front

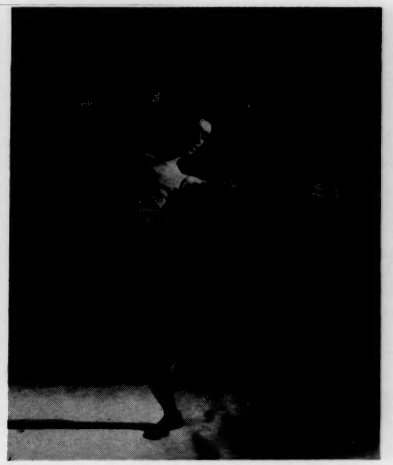


#2 Medium Front

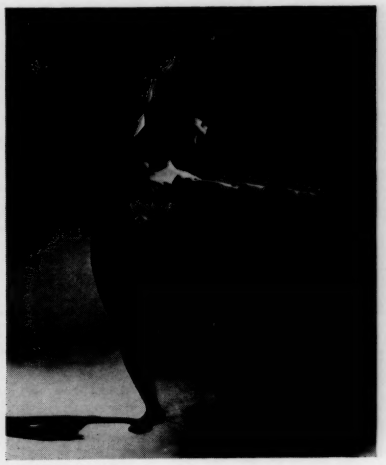


#3 High Front

#4 Low Side

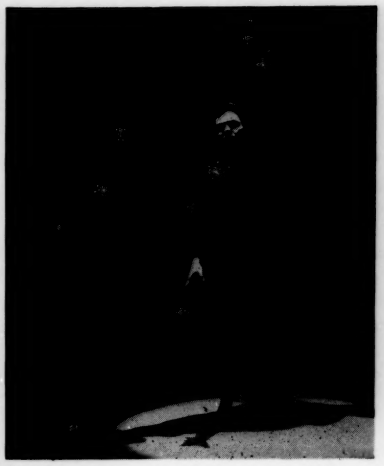


#5 Medium Side

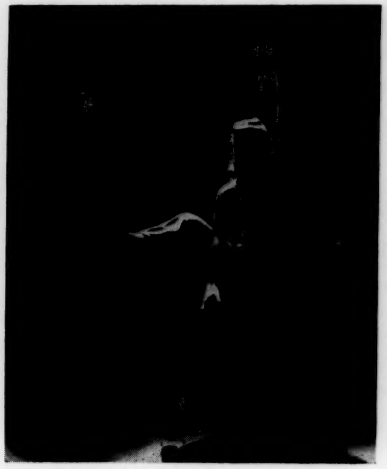


#6 High Side

Photos of Mary Anthony and Louis McKenzie by Peter Basch



#7 Down



#8 Back

These are examples of light source from a given angle: combinations of these for good dance lighting, will appear in the March issue.

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Lighting *(continued from page 58)*

good dimension to the body but its values is limited for illumination purposes since it lights only the top of the body. Makes the dancer look as though he is being pushed down in a well or under water; but if the dancer lifts his face so that the light catches it he will be pulled up as though a ray from heaven is lifting him. If down-lights are to be used extensively in a ballet or as an illumination source, the choreographer must plan the movement accordingly because of the sudden change of effect that will occur merely by lifting the face.

Back Lighting (#8) from spotlights overhead and behind the dancer. Provides very little illumination, but produces excellent highlights. If the color is a compliment of the color used in the front lighting, the body will have a halo.

Other angles can be produced by various combinations of these mounting positions, and the effect will then be a combination. *Side-back* lighting, for example, will not give a halo, but will provide relatively more illumination and will add height to the stage.

Great emphasis can be obtained by suddenly changing the angle of illumination, in much the same way that a sudden color change can be used. A slow change of angle over a period of time can be a very subtle choreographic element. A ballet might begin with *front lighting*, reach *down lighting* for the climax, and progress to *back lighting* for the final *denouement.* A ballet that covers a time period might begin with morning-sun amber from a *medium side* angle, progress to amber *down lights*, and end with the setting-sun on the other side. A ballet containing interior and exterior sequences could use *side lighting* for the exterior to imply the sun and *down lighting* (with dim *front lighting* added for visibility) to imply overhead lighting fixtures. For Doris Humphrey's *Ruins and Visions*, I began each scene with *backlighting* in a highly theatrical color on the point of interest, sneaking in other lights for visibility after the scene had started; the angle of *backlighting* announced that a new scene was beginning, and the mood of the scene was set with the color.

If all of the angles are used simultaneously each in a different color, the dancer becomes jewel-like, and has maximum intensity but more form than white footlights alone would give.

Before we apply this discussion of angle to an analysis of the "basic 15 spot-

(continued on page 62)

dancing

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Lighting

(continued from page 60)

lights for dance" (illustrated in Part III, in the December issue) I think we should discuss the 3rd major tool of lighting design: intensity.

INTENSITY

Perhaps the best way to judge intensity is to look at the eyes; if the eyes are bright enough the rest of the body is probably bright enough. The eyes are rarely a choreographic element, so it would seem unfair to flood the body with light just to keep the eyes bright; furthermore, by lighting for the eyes you are encouraging the audience to continue its eye-watching practice (learned from movies and drama) to such an extent that important movement from another part of the body may be missed entirely. This makes for a dilemma, but until such time as a really dance-conscious audience is in the majority I think it is best to light for the eyes rather than permit the audience to feel gypped because they see only the body. Designers who underlight the eyes are usually sharply criticized.

Intensity, like color and angle, is a problem of contrast. With dark draperies, little actual intensity is required to create the effect of visibility. With light gray or beige draperies (the most common colors in civic and high school auditoriums) there is so little contrast value, that great intensity is necessary for visibility.

To light Negro skin is primarily a problem of contrast in intensity rather than contrast in color, since the same colors of light are flattering to both Negro and Caucasian skin. The Negro dancer must be especially careful of the color of his costume since in a light-colored costume the intensity required to light the face adequately will simultaneously make the costume so bright that more light is necessary for the face which in turn will make the costume too bright, and so on. It is wiser to choose a dark costume that will not offer too much contrast to the skin.

Most lighting designers always keep the intesity a little less than full because that extra 5% makes the difference between brightness and harshness. Others prefer to save the 5% until a slight increase of intensity can best be used to

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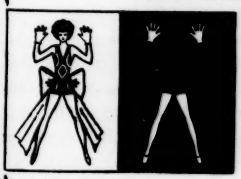

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relieve the monotony of a long climax-less section or until the climax itself. When you are working with a less-than-adequate amount of equipment, it is often necessary to use full intensity simply to attain visibility; but once visibility has been established a very slow dim will not be noticed by the audience and will not affect the visibility if it is slow enough to permit the pupils to adjust naturally. You then have the little extra light to use later in the ballet.

Variety is as necessary with intensity as it is with color and angle. How monotonous is a whole evening of ballets with the same intensity. Alternating black draperies with a sky drop is the simplest way to get variety, but it is not always possible because of the programming, or drapery availability.

In summary, the three tools of lighting design — color, angle, and intensity — must always be used with variety and contrast uppermost in the designer's mind. If any one element is changed, emphasis results — and that can be as dangerous as it may be helpful, unless it is used with the utmost care.

Article VI will combine these elements to show how they may be used for good dance lighting. Article VII will deal with standard commercial lighting equipment and will offer a few suggestions on how to improvise lighting equipment from "scotch tape and chewing gum." *THE END*

Haitian dancer Jean Léon Destiné sailed on Jan. 28 with a company of 8 for a 6-month tour of Europe. They open with a 3-week season at the Olympia Theatre in Paris, beginning Feb. 9.

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DANCE MAGAZINE'S

PRIMER FOR PARENTS

BY JOSEPHINE SCHWARZ

DRAWINGS BY EVELYN CAROLL

CHAPTER 5:
HOW CAN YOU JUDGE YOUR CHILD'S PROGRESS? (concluded)

And now some general information which will be of interest to you because it can have direct bearing upon progress although it concerns conditions independent of the young dancers themselves.

Classes

Classes should be limited in enrollment and graded according to age and ability.

It is difficult to state the specific number of students a class should have. It depends on the size of the studio, the age and advancement of the group and the teacher's convictions in the matter. But it is my opinion, and I am not alone, that from eight to twelve students make an ideal dance class and fifteen is the very most one teacher should try to handle during each class period.

The ideal age range for one class is about three years, but the teacher may have good reason to deviate from this rule. When an older child has outstanding ability there is no reason why he or she should not work in the same class with students of equal ability, regardless of age. For the sake of a tall child's physical comfort he or she might be placed in a class with older children. When children enter late in the season it might be to their advantage to finish out the year with a younger group. Etc., etc.

Acceptable class periods are from fifty minutes to two hours. A young child's attention span is short, their physical abilities limited. Working without rest beyond fifty minute period is often too taxing. Two hour classes are sometimes scheduled for advanced and professional students who are equipped physically and mentally to work steadily for that length of time. Hour periods are, of course, standard in most studios.

Private Lessons

A steady diet of nothing but private lessons is as tasteless for a

. . . growing things make sudden spurts

saltless and sugarless diet for a gourmet.

When a child is studying in a school with well graded classes there are only a few reasons why they need to study privately. They may wish to learn a dance for a special occasion, advance to another class, perfect some phase of technique or catch up after a long illness or late start.

The spirit of competition, the advantage of learning from others and the great joy and stimulation of dancing in a group is eliminated when studying privately.

Private lessons are about half as long as class lessons.

Fees

The price of lessons has nothing to do with the value received. It has everything to do with the economics of the community, the overhead, advertising budget or the teacher's opinion of himself.

Class lessons today average from one to three dollars. Private lessons are twice or three times that much.

Payments in well established studios are made by the month, term or semester. Discounts are usually given to students studying more than once each week.

Credits or refunds are seldom given in the better established studios unless the reason for long absence is considered valid. The opportunity to make up missed lessons should certainly be given by the studio (this is not always true) and taken advantage of by the student who wishes to show continuous improvement.

Student in the correct grade?

Practicing

Dancers do not have books from which they study. There is, as yet, no universally accepted form of notation for dance. Wonderful progress is being made in this direction by the recently popularized *Labanotation* but, though some day every dancer may read and write this short hand for noting steps and movements, it can hardly record HOW to dance — only WHAT to dance.

Dancers can practice only that which they create or can remember. Since they cannot see or hear themselves dance and are dependent on the hard-to-come-by sense of *feel* (kinesthetic sense) in order to execute movement correctly, it literally takes a dancer years to learn to practice alone with good results.

Professional dancers take daily classes, not trusting even their highly trained bodies and kinesthetic aptitude to remember the correct manner of executing technique. They know that only the watchful eye of a good teacher, consistently correcting position and movement is to be trusted. The student should learn from what professionals do and not attempt to speed progress by home practice but by increasing the number of lessons per week.

Advanced students who wish to achieve greater skill and are keenly aware of the technical problems involved, may improve by augmenting their classes with careful practice procedure. But they should do so with extreme caution and a constant check with their teacher to be sure they are practicing correctly. It takes longer to break down bad habit patterns established by incorrect practice than to build good habits under professional supervision.

(continued on page 67)

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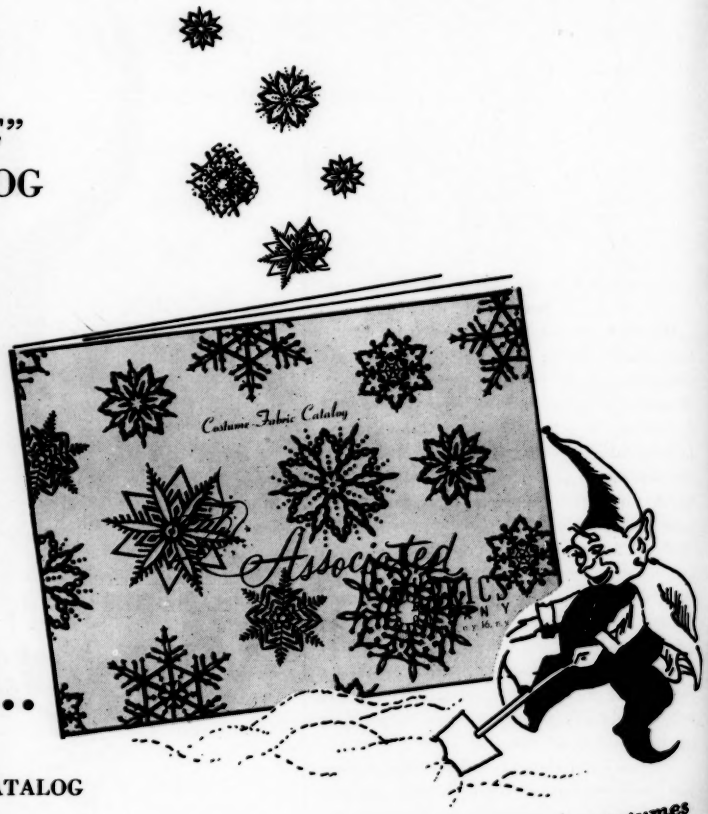

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Primer for Parents

(continued from page 65)

Encourage your young dancer to dance freely to his or her heart's content but let the practice of technique take place under the teacher's ever-vigilant eye.

* * *

After you have placed your youngster in the hands of a good teacher give them both a chance. The majority of children study one hour each week for forty weeks during the year. This is equivalent to one standard work week in America. If you keep this fact in mind you will, no doubt, be delighted with your child's achievement in so short a time.

And remember, each year cannot show the same accomplishment as the year before. Children, animals, flowers, all growing things, take sudden spurts of growth. And so it is with learning dance. Improvement sometimes races up the mountain of skill. Then abruptly it reaches a plateau. But when the child's interest is sustained during these leveling off periods, don't you get discouraged. If, however, you trace a struggling walk or complete standstill to poor instruction, change teachers. But be sure the change is for the better.

There are those young ones who adore dancing and mind not how slow or fast they progress. Their interest never lags. They will give up parties, picnics, movies and even their favorite television shows just so they can "go to dancing." It is these little initiates who bear the seed from which talent flowers. But more about them next month. *THE END*

"Etude de Ballet," statue by Stella Massine of Coytesville, N. J., won first prize in the 1955 Nat'l Smithsonian Institute Contest.

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Herb Flatow

Ann Hutchinson teaches Labanotation at the High School of Performing Arts.

BY ANN HUTCHINSON

A NEW APPROACH TO TEACHING BALLET

PART III

When I was called upon to teach ballet classes at the High School of Performing Arts this past winter, I had no intention of introducing notation into the sessions. The students at this school are given Labanotation along with allied subjects such as dance history and composition in addition to the daily technique classes in ballet and modern. Because the emphasis is on developing performers, notation is not given until their third year. This is the result of the belief that in their first year the students do not know enough about movement to understand and absorb notation. The delay is unfortunate, for notation should be used as a means of helping them to understand movement more fully. In the third year they are learning to write "The cat sat on the mat" in notation, at a time when they are technically fairly advanced. The process of taking a step apart slowly and carefully is then a big bore and not the interesting and informative thing it was the first time they learned it physically in dance class.

During the first ballet class, I realized that these youngsters, ranging in age from thirteen to fifteen, were very much beginners. Very few had had any ballet training to speak of. Their understanding of the use of the body, of directions, of relation to space, and of rhythm were vague and undefined. I decided to put to the test my conviction that Labanotation would help them to know what they were doing and to understand the desired movement patterns. The next day I brought along a very simple wall chart, an *échappé* sequence followed by *changements* (Chart 1 below). Before introducing it to them I discussed the fact that ballet is a language with a definite vocabulary, and that before they could expect to be performers they must know the shape and rhythm of the movements and be able to perform them with ease. Since all this material must be mastered, we should use every means at hand to learn the structure of the steps quickly, so that time could then be spent on perfecting the quality of performance, the mastering of expression and style. As a means to this end we would make use of some charts. I then described briefly the symbols on that particular chart:

CHART 1

As you will remember from the explanation given in the first article of this series, the space between the symbols in the support column means that you go into the air, and thus if you refer to the positions of the feet (also given then) you can see that Chart 1 says: Start in fifth position, right foot in front. Jump into second position landing on count one. Jump into fifth, right foot in back, landing on count two. Into second again on count three, and into fifth with the right foot in front on count four. In the second measure you do four *changements*, landing on each beat, with the right foot going in back, in front, in back again, and then in front. Explaining this chart so that the students could perform from it took less than five minutes. There was no sense of interruption to the dance class. I felt it was significant that a few classes later several students came up and asked: "Is this what they call dance notation? It's not so hard!"

With the next chart I introduced *échappé* in fourth position and also the stage direction pins which show where the body is facing:

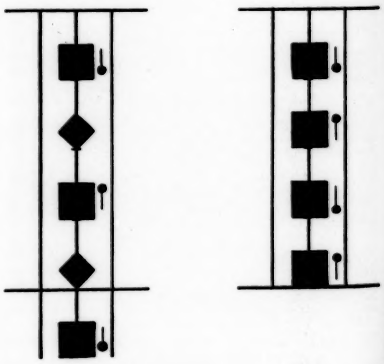

CHART 1

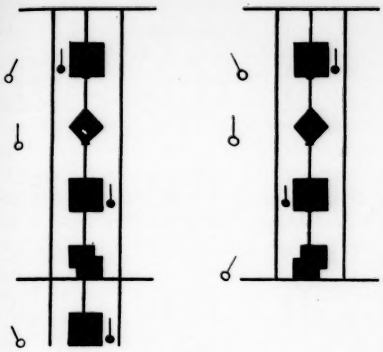

CHART 2

The sequence on Chart 2 reads as follows: Start in fifth position *croisé* (facing corner 2) with the right foot in front. Jump into fourth position, right foot forward, still *croisé*, landing on count one. Jump into fifth, right foot front, on count 2. Jump into second position facing straight front on count 3, and on count 4 land in fifth *croisé* with the left foot in front (facing corner 1). The whole pattern is then reversed for the next measure.

To show the direction into which the body faces on stage we use white pins placed outside the notation staff on the left. The small point of the pin indicates the direction, thus when the point is up the direction indicated is directly facing the audience; when the point is up and toward the left it means face downstage left (corner 2 in the Cecchetti method); pointed up right it means face downstage right (corner 1); the small point facing directly down means face upstage, and so on. In ballet these facing pins are particularly important since the movements are specifically designed to be presented at a certain angle to the audience and the dancer must know precisely where he is to face.

The discussion of this with the students brought out the fact that they did not know why the ballet movements had developed as they have, why the eight body positions had come into being, and why the head and *épaulement* movements are used in the various steps. I told them to observe people who are gracious and elegant, and to notice the slight but definite use of the head and shoulders as they move and talk. Ballet is designed as a beautiful way to move and people who have charm and elegance by nature perform many of these movements without ever thinking about it. As students of ballet they must try to capture the right feeling and through that be able to perform the movements with the right quality. Notation will help to master the mechanics involved, the proper placement of the body, etc., but this alone produces an exact but empty shell. The other avenue of approach to movement must be used also, so that through the various approaches the right result can be achieved. I mention this since you may feel that, as an exponent of notation, I might neglect the other aspects of dance and dance teaching.

Though occasionally the right feeling alone will produce the right movement and body placement, as a rule the student must learn the form first and then discover the feeling to go with it. So I tackled the teaching of the eight body positions through the use of wall charts, starting with a very elementary version and gradually adding more detail as the class was ready to absorb it.

Before going into the description of the notation of these positions and the manner in which the study of them was approached, I would like to make a comparison of my teaching methods to those which I myself met as a student. I believe that a serious dance student wants to know what he is doing. To clarify his understanding of a pattern he will ask the teacher a leading question. This is often unsuccessful, for either the teacher does not know the answer in clear terms — that is, cannot verbalize — or else is of the conviction that a student should "feel" and not think, and therefore discourage such questions. In any case the student is frequently left to figure it out for himself. This he does through watching others closely, discussing it with his fellow students, looking it up in a book, and puzzling over it until he comes to some conclusion as to what it should be. I recall being confused over the details of the eight body positions and finally cornering an authoritative teacher who agreed to help me. When I asked whether a slight tilt or rotation was involved in the *croisé devant* position I was told:

"No, no. There is no bending or turning at all. Just put your arms there and there, then let the body fall naturally into place."

I tried, but my body did not fall naturally into place — it made all the wrong adjustments. The teacher then performed the movement and I observed the sloping line of the shoulders (a fraction of a tilt) and the opening of the shoulders toward the audience (a slight rotation), without which the movement would have been square and rigid, lacking the desired softness and graciousness. Abandoning the verbal approach, I relied for the rest of that session on the keen observation which the study and use of notation have since helped me develop. Since that experience I have had the good fortune to associate with leading authorities who were not afraid to verbalize and who appreciated an inquiring mind. But at the time when I most needed a clearly defined picture, it was not forthcoming.

"Dancers should not think — they should just perform," said a well known figure in the dance world. Is this right? Is the intelligent approach to be discouraged? Does analytical thought necessarily kill spontaneous performance, native talent? From working with top-ranking dancers I would say the answer is no; the greater the dancer the more he will have thought things through for himself in spite of a lack of encouragement from teachers and ballet masters.

I have seen a dancer snubbed in rehearsal for asking an intelligent question of the choreographer. The dancer did not give up. She sought her answer elsewhere — from the ballet mistress or from the other members of the company, since she needed to understand in order to be a better performer. I believe that this attitude toward the inquiring mind has existed because without established equipment for dealing with dance as a highly developed craft — that is, dance literary, written movement — the emphasis has been on producing results through an emotional approach. Teachers have in general refrained from verbalizing, not so much because of the conflicts in ballet terminology but because there has been no common language for the various movements that the parts of the body can perform. Notation has provided a universal terminology as well as the visual means of bringing it home to each one of us. Through Labanotation we can develop study methods comparable to those used in the field of music, where scoring has certainly not hampered creative talent, but rather has liberated it and provided it with greater scope.

Chart 3 below shows the very simple version of the eight positions of the body which I presented to the ballet class at Performing Arts. The aim of this chart is to acquaint the student with the name of each position, the direction into which he should face, and the general placement of the legs and arms. Details of head and shoulders are left until after these basic things are clear. *(over)*

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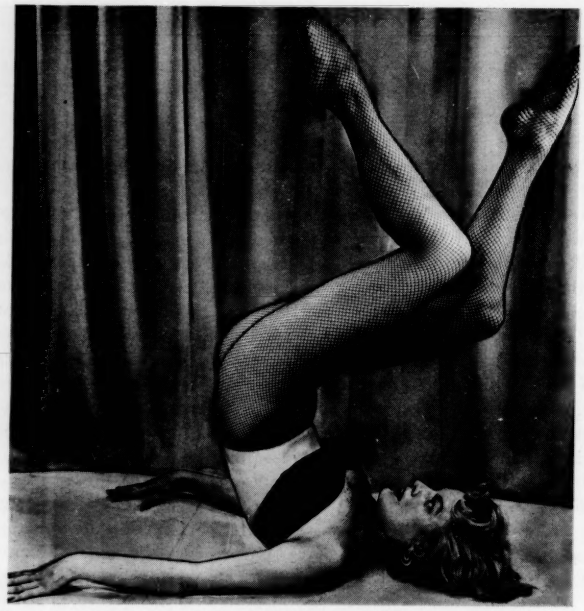

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Labanotation

(continued from page 69)

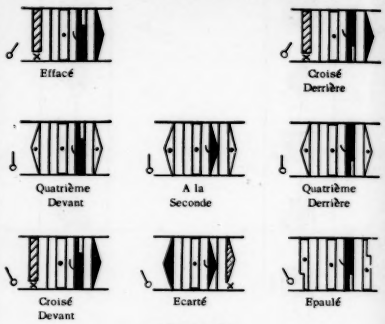

CHART 3

Knowing the use of the columns on the notation staff, the students could see that all the positions are indicated for one side, the right. This is evident from the fact that the weight is on the left foot in each case, with the right leg performing the gesture. I pointed out to students that the eight positions fall into three groups: Those with the leg in front of the body *(croisé devant, quatrième devant, effacé)*, those with the leg held out to the side of the body *(ecarté, à la seconde)*, and those with the leg held behind the body *(epaulé, quatrième derrière, croisé derrière)*. For purposes of study I have placed the *ecarté* position next to *à la seconde*, though when done in sequence it comes after *quatrième devant*.

In these charts I have used the gesturing leg in the *tendu* position, that is, as a low gesture with the toe touching the floor. This contact with the floor is shown by the small hook attached to the direction symbol in the leg-gesture column, the upward hook indicating the toe touching.

Once this much had been understood from the charts, we practiced the correct facing into the different room directions: corner 2, straight to the audience, and corner 1, using the different placements of the leg for each and repeating the name so that it would become familiar. This was all we covered the first day, the class continuing in the usual way without further reference to notation. For the next lesson we reviewed what had been covered so far and then examined the general placement of the arms. First we observed that *quatrième devant, à la seconde*, and *quatrième derrière*, the three positions that face squarely to the front, all use the same side-middle (horizontal) arm positions. We then observed the relationship between *croisé devant*, in which the left arm is up and the right is side low, and *effacé*, which makes use of the same arm position but with the body

facing into a different direction. Because of this different angle of the body to the audience, the use of the head and shoulders and hence the whole expression is different. *Croisé derrière* has a similar use of the arms, but the different position of the leg results in a different adjustment of the body and so a different expression. We ran through the other positions, observing the correct facing direction and the general placing of the arms, and reciting the name in order to memorize it more quickly. At the end of this lesson I handed each student a mimeographed sheet of this chart for them to take home and memorize. During subsequent classes various of these positions were used in the *adagio* and *allegro* combinations so that they became familiar. We then progressed to the intermediate description of the positions, Chart 4:

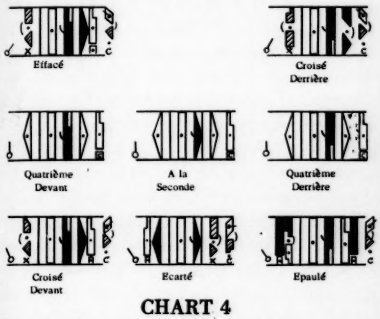

CHART 4

The important addition here is the head. I explained that the letter C stands for the head, and we practiced isolated movement of the head as shown on Chart 5:

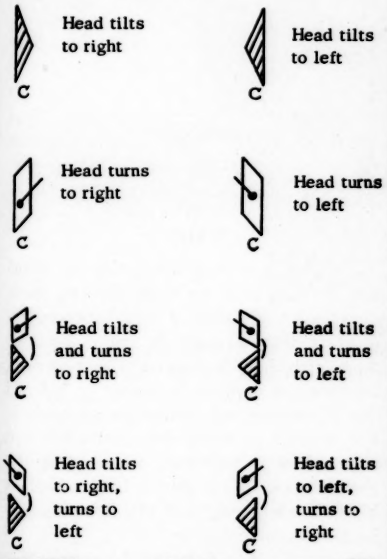
Head tilts to right
Head tilts to left
Head turns to right
Head turns to left
Head tilts and turns to right
Head tilts and turns to left
Head tilts to right, turns to left
Head tilts to left, turns to right
C

CHART 5

(continued on page 72)

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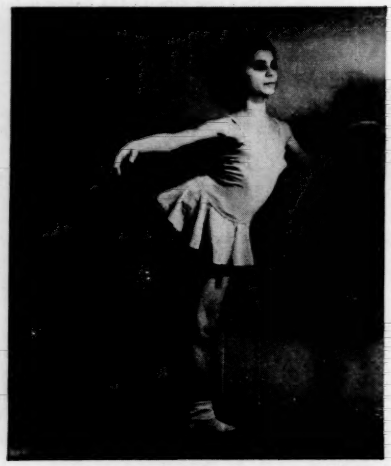

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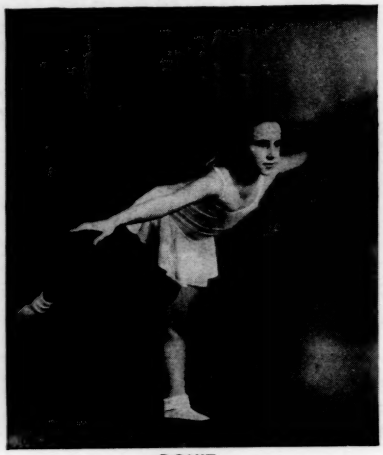

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(continued from page 71)

CHART 5

Tilting (inclining) the head to the right (a), tilting it to the left (b), turning (rotating, twisting) it slightly to the right (c), and turning it slightly to the left (d). The parallelogram indicates a rotation, and the pin placed inside tells the amount of rotation that is to be performed. In this case only one-eighth rotation is indicated to the right and to the left. Examples (e) through (h) show combined forms, tilting and rotating to the right (e), tilting and rotating to the left (f), tilting to the right but rotating to the left (g), and the reverse, tilting to the left and rotating to the right (h). In the many ballet classes that I have observed I have noticed how vague the understanding of the use of the head is. It is frequently left to the last to be explained, instead of being taught from the beginning as an integral part of the whole movement. As a homework assignment I gave the students the mimeographed sheets of the intermediate description, asking them to memorize the head movements for the next class. Once these were mastered we were ready to discuss the more subtle use of the arms as well as the facing of the palms. As shown in Chart 6, the palm sign followed by a direction symbol indicates the direction which the palm faces. In *epaulé*, for instance, both palms face down.

Palm

Palm facing forward

Palm facing down

CHART 6

To show a subtler distinction of direction for the arms we write the two main directions and place a dot between, indicating that a point in space between those directions is desired. The two symbols are tied together to show that it is all one movement, not two separate actions. For instance in *croisé devant* the left arm is not directly overhead, as stated in the general description, but is between place high (straight up) and the left forward-high-diagonal direction.

(continued on page 74)

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(continued from page 72)

The more advanced version of the eight body positions provides an exact description of the use of the shoulders, the *épaulement*. In the textbook *Labanotation* I have used ballet examples for the chapter dealing with shoulder movements, since they are so typical. I will not go into this material here nor give the complete detailed version of the eight positions, since those who are interested will want to embark on a more thorough study than can be given in an article of this length. Let me just point out that through the combination of notation and visual demonstration the students are made aware of the possible movements of the shoulders, both isolated shoulder action and that of the shoulder area (shoulder girdle). They also learn to understand and perform different degrees of these movements, for overdoing a certain movement is just as much an error as not doing it at all.

You may wonder how the students at the school reacted to this new way of teaching ballet. I myself was curious to know what their response would be. I had taken care to see that the introduction of notation in no way detracted from the dance aspects of the classes, and had tried to present it in such a way that they would not feel that precious time was being taken away from their technique training. When possible I hung up the charts ahead of time, so that those who were interested could ask questions before class started. The feeling of the class toward my teaching methods was expressed rather unexpectedly one day just before the Easter vacation. We had been working on a waltz sequence, a 32-measure study to be mastered technically and worked up to performance level. As usual I had mimeographed each phrase so that they could study the movement through notation as well as in the usual way. To prevent their forgetting it over Easter, I spent several minutes that day going over the phrases, relating the movement patterns to the notated version so that they could practice by themselves. Suddenly one student spoke up.

"Couldn't we spend a whole class on this? We feel it's very important."

"Yes. Why can't we have more of it?" asked another.

"We get it in third year, but we need it now," commented a third.

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I told them that I didn't think we could give up a technique class, since it was very important for them to have it every day, but perhaps some other arrangement could be made. A special class after school hours was eventually arranged and approved by the school authorities. Before the end of the semester we had six Saturday morning classes. Not all the students were able to attend, and it soon became evident in the ballet class who was getting the extra notation class and who was not. Those who attended had the advantage of extra work on the *enchaînements* given in class — being able to perform them more accurately, they could concentrate on giving them fluent transitions, proper emphasis, and the right expression. Though a good deal of the notation class time was spent in explaining the use of the symbols and on writing practice, for the most part I still concentrated on their understanding of their dance work through clarifying the form and the rhythm used.

As more and more teachers learn notation, we are encouraging the adoption of similar methods. Some have already started to incorporate notation in their teaching. The biggest problem is, of course, the lack of materials. While a few charts existed which I could use, for the most part I had to prepare charts and mimeographed materials as I went along. Now that these have been done they can be used by others.

When I applied for a grant from the Rockefeller Foundation to prepare a series of books integrating the teaching of ballet with notation, starting with the very young, I had no idea that I would be able to put my ideas into practice so soon. I am extremely grateful for the opportunity to experiment along these lines, and for the cooperation I have received from the Hallenbeck School of Dance in Albany, the Philadelphia Musical Academy, and the High School of Performing Arts in New York City.

Now that the grant has come through, I hope to forge ahead with the preparation of this series of books so that they may be of use to other teachers who believe also that we can raise the level of teaching, and hence of the whole art of dance, through the right use of Labanotation.

THE END

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Pilates

(continued from page 39)

childlike blue eyes, he bounces about, pushing here, punching there, like a middleweight fighter skirmishing in the ring.

And he once was a fighter. His first fight came at the age of five, when his classmates in Dusseldorf, Germany, taunted him, calling him "Pontius Pilate, killer of Christ." A frail child, he swung out with his fists. He's been swinging ever since.

By the time he was fourteen, he had worked so hard at body building that he was able to pose for anatomical charts, some of which still hang in his studio. And he had become a diver, skier, and gymnast.

In 1912 he decided to go to England and become a boxer. But while he was preparing for his career, he also began teaching the art of self-defense to Blackpool detectives.

The First World War broke out, and Joe was interned for a year in Lancaster. He taught his fellow-internees wrestling and self-defense and helped to organize a police force for the camp. He was then switched to the Isle of Man for the duration. There he encountered people who were disabled as a result of wartime diseases and incarceration. He began devising machines to help in their rehabilitation.

Back in Germany after the war, he continued this work, constantly adding new machines. The best of these are in his studio today.

The post-war years were hard. Joe made his way to Hamburg and began to train the city's police. It was during this time

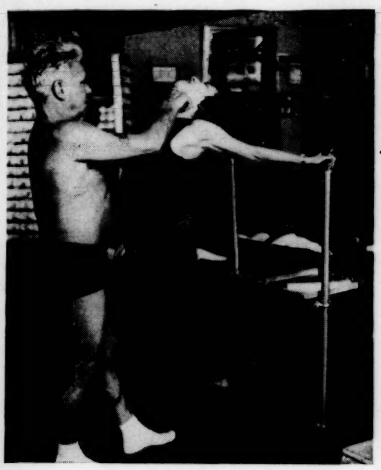
Above: Chest, arms, and fingers got a work-out on the Tens-O-Meter.

that he met Rudolf von Laban. Laban watched Joe at work, took notes, and incorporated some of Joe's body building methods into his own teaching. From Laban, the exercises inevitably passed on to Mary Wigman and Hanya Holm. They are still a part of the warm-up in the Holm technique.

In 1925, Joe's teaching suddenly became important to the German government. When he was invited to train the New German Army, he decided that it was time to leave for America.

On the way over, he met a modest lady who was captivated by Joe's missionary zeal and by his considerable personal charm. She married him and helped him to found his studio. They have worked together ever since.

At seventy-six and seventy-four respectively, Joe and Clara Pilates have big plans for the future. They are readying their country home at Jacob's Pillow in



Above: "Stretch that neck," says Joe, adding a strategic fist to the effect of the Exercise Chair.

Lee, Massachusetts, so that it will eventually be a foundation where students may learn physio-therapy and body building, while living on the premises.

If the students happen to pick up any of Joe's living habits, they will not only exercise constantly but scrub their skin with a floor brush ("It makes my skin breathe all over"); gleefully wash their faces in snow before they set out to ski; run about without an overcoat in all but the coldest weather; and confidently expect to live until the age of ninety-seven. Ruth St. Denis, one of Joe's earliest American pupils, will probably be the first to do it. *THE END*

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DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

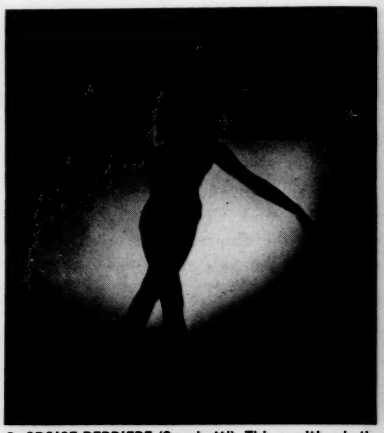
PART THREE: BASIC BODY POSITIONS

BY THALIA MARA

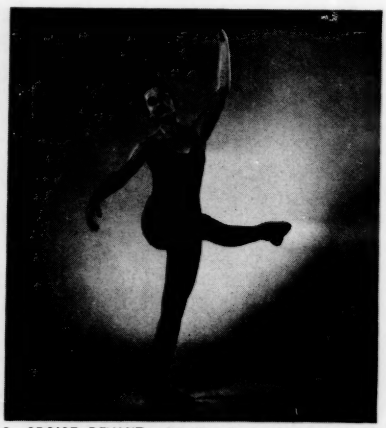
PHOTOS BY WALTER E. OWEN

DO'S

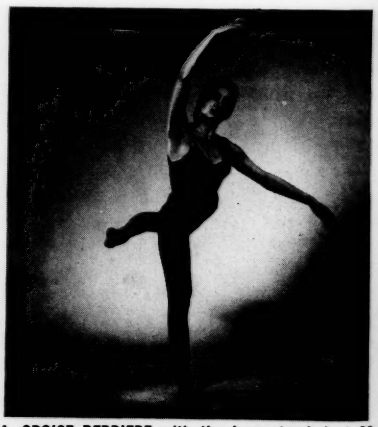
1. CROISE DEVANT. This is a three-quarter position. The audience must see both hips and both shoulders. It is actually 4th pos. with the body facing to the lower right or left corner of the room or stage. The pose derives its name from the fact that the legs are crossed (front leg over back leg) from the viewpoint of the audience. The body and head are inclined toward the pointing leg which is well turned-out at the thigh. The heel of the pointing foot must be well turned forward and raised. Care should be taken that the point stems directly out of 5th pos. The shoulders must be well pressed down, the palm of the raised arm kept within the line of vision, the low arm held at **demi-seconde.** Eyes looking straight out.



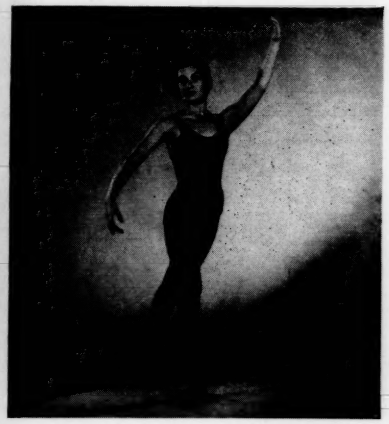
3. CROISE DERRIERE (Cecchetti). This position is the exact opposite of **croisé devant.** The pointing leg must be well opened outward with the pointing foot resting on the inside of the big toe. The supporting leg must also be well opened with the heel pressed forward. The body and head incline toward the pointing leg, giving the effect of looking under the arm toward the audience. The opposite arm to the pointing leg is raised and is, of course, gently rounded with the palm held within the line of vision. The lower arm is again in **demi-seconde.**



2. CROISE DEVANT with the leg extended at 90 degrees.



4. CROISE DERRIERE with the leg extended at 90 degrees.



5. CROISE DERRIERE (Russian school). This is a variation slightly different from the Cecchetti in that the torso is held erect and the raised arm is in opposition to the supporting leg. The head is inclined in the direction of the supporting leg and the eyes look straight out. The leg position is identical with that of the Cecchetti position.

Croisé

As I have pointed out in previous articles, ballet is an art because it is based on form, aesthetic principles and stylized movement. Therefore, the matter of what is called "line" in ballet is of exceeding importance to the dancer.

The dancer is like the sculptor, taking the raw clay of the body and developing it into various designs and forms. "Line" is the harmonious relationship of the various members of the body to each other in the formation of these designs-in-space, which are called "poses."

Ballet dancing, based on these poses, presents a series of pictures which should ever delight the eyes and artistic sensibilities of the onlooker and, of which, nobility and elegance are the essential qualities. Obviously then, both the dancer and the teacher must have an excellent concept or sense of what constitutes good line and must work earnestly, carefully and intelligently to acquire the "feel" of these poses so that, in dancing, the body falls naturally into beautiful and graceful positions.

Body placement again plays a major role, for it is impossible to maintain good form and balance in these poses without being well "lifted," and the line of the poses depends to a large degree on the alignment of hips and shoulder to themselves and each other. The importance of good basic training can now be readily seen, for if the student has not been properly trained there will not be sufficient strength or control in the back and through the hips to maintain the "lift" which gives nobility to the pose. Instead of being fluid, poised and relaxed, the pose will appear unbalanced, ungainly and stiff. This strength to hold the leg up in the air while keeping the body lifted, yet pliant, is not easy to acquire without hours of concentrated effort in practicing the basic exercises of ballet technique *correctly*, both at the barre and in the center.

In addition to this alignment of hips and shoulders, the theory of opposition of the arms and shoulders to the legs must be understood and once again the head plays an important role. The head must ever be in harmonious relationship to the rest of the body, giving life to the poses by a slight tilt or turn. In two of the accompanying illustrations it can be seen how static a pose looks when the head is not in harmony with the pose but is allowed to remain simply erect.

Also of importance to good line is the direction of the body in space. For example: in a position such as *croisé devant* (photo 1.), the audience must see three-quarters of the dancer's figure in order for the pose to have its full effect and aesthetic harmony. Turning the body too

(continued on page 80)

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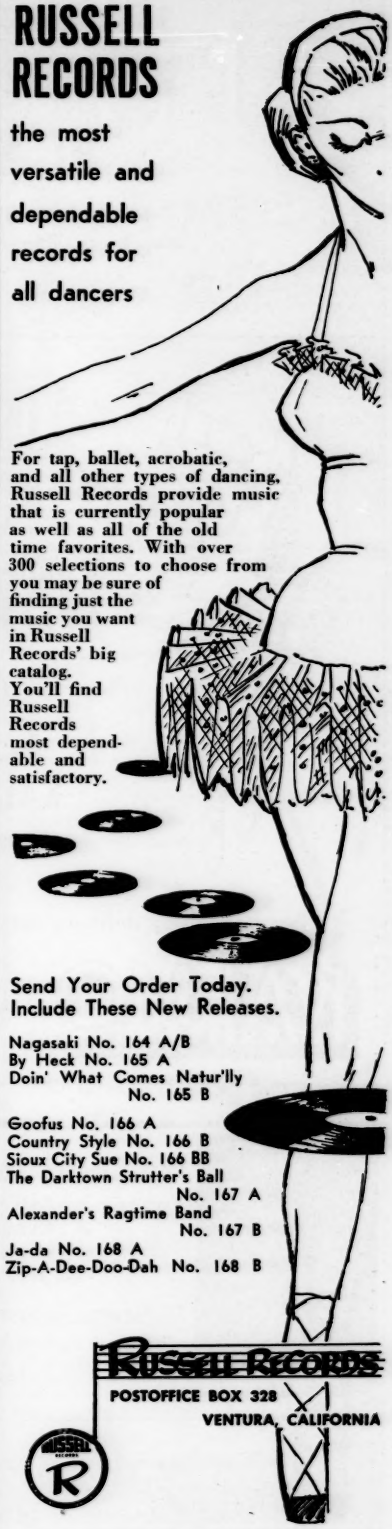

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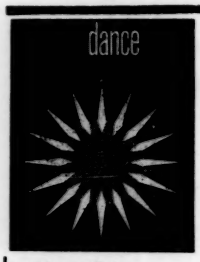

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(continued from page 79)

much or too little ruins the line shown to the audience. For this reason the dancer must cultivate a sense of direction and always be able to see, in the mind's eye, the picture which he is presenting.

The height of the arms as they are raised is also an important part of line, for having one arm too high or too low breaks the length or form of the line and can shorten or lengthen the dancer's appearance. Certainly the form or shape of the arms and hands can make the appearance of the dancer graceful, or ungainly, relaxed and poised, or stiff and uncertain.

The height of the legs, too, is of importance for while ballet calls for high extensions, care must be taken that the pose does not lose its aesthetic quality and deteriorate into acrobatics. Dancers must always strive for length of line, for this gives great beauty and brilliance to poses. It is interesting that the tall dancer may raise her leg very high in a side extension and look well, while the shorter dancer has a better line if she does not raise her leg quite as high.

The turn-out of the legs is, of course, an integral part of ballet and balletic line is based on this open position of the legs. If not well turned out *from the hip joints*, the line of the pose loses its balletic form. The dancer should never sacrifice turn-out for height of extension but should strive at all times to keep both legs well turned outward.

These are the physical aspects of line. However, the dance transcends mere physical movement and the *quality* of a dancer's movement, that indefinable inner feeling for motion which a dancer must possess, plays a great part in the achievement of good sense of line. For with a great dancer, a true artist, poses never appear static, but have always behind them a feeling of arrested motion. For a perfect example of this, look at any photograph of Nijinsky.

In 1820 Carlos Blasis laid down the principles which are the foundation of ballet as we know it today. The advice he gave aspiring students of that day is still potent today. I quote: "In order to give enjoyment to others a dancer should always take unaffected delight in his own bearing, in the contour of his body, the graceful unfolding of his limbs and the elegance of his poses . . . A fine carriage

is one of the principle merits in a dancer. The upper part of the body should be displayed with elegance and by its contrasts and movements endowed with suppleness and yielding grace, while at the same time rigorously preserving both beauty of pose and purity of line.

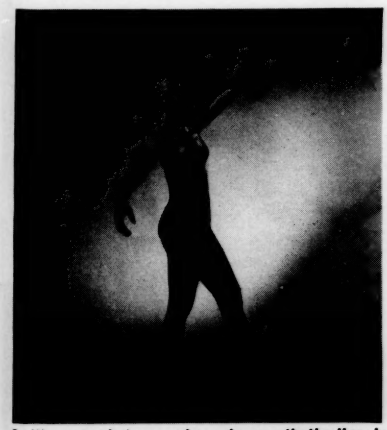
The head, breast and shoulders should be adorned and supported by the movements of the arms, toward which they should incline gracefully to produce an harmonious picture. The legs naturally participate in this ensemble. . ."

Cecchetti has given us eight basic positions of the body. To these must be added three positions which are extensions of these eight and are derivations of the Russian school. The eight body positions according to Cecchetti are: *croisé devant, a la quatrième devant, ecarté, effacé, a la seconde, epaulé, a la quatrième derriere,* and *croisé derriere.* The additional three are: *ecarté derriere, effacé derriere,* and *epaulé derriere.* With these basic positions an infinite number of variations are possible, by changes in the positions of the arms in relation to the legs.

Apart from these basic positions, there are the poses known as arabesques and attitudes which are some of the most beautiful poses of ballet and with which we shall deal in subsequent issues.

For now we are concerned with the *croisé* positions, both *devant* and *derriere.*

DON'TS



6. We see what an ugly and unaesthetic line is achieved when the dancer has no sense of direction and turns too far for the croisé devant position.

(continued on page 83)

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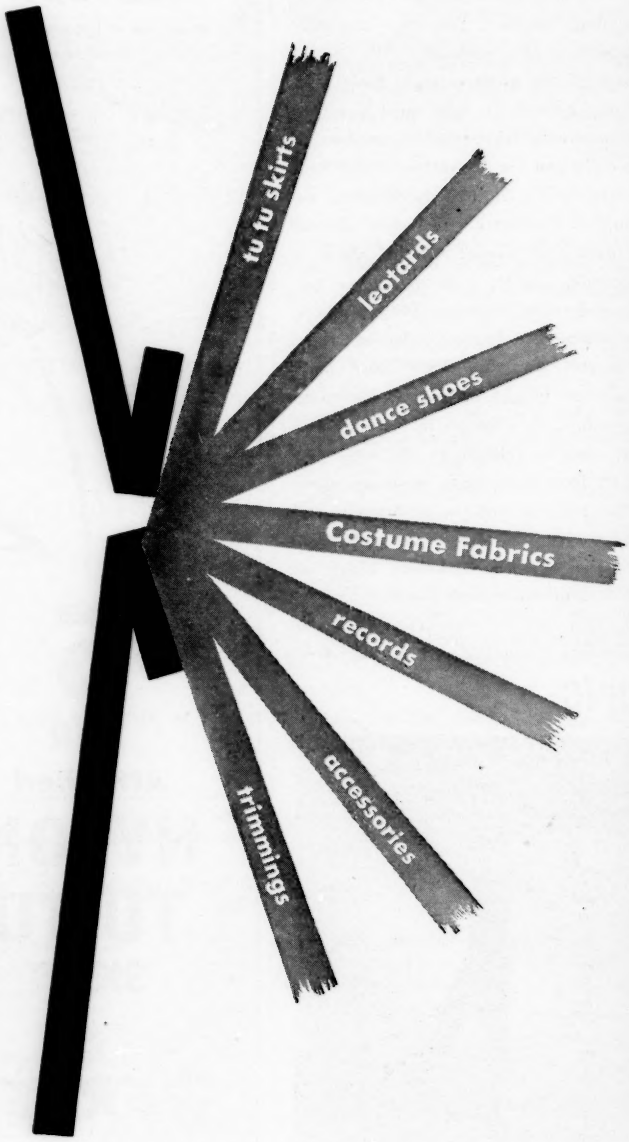

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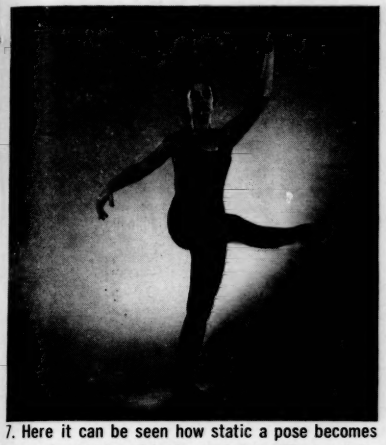
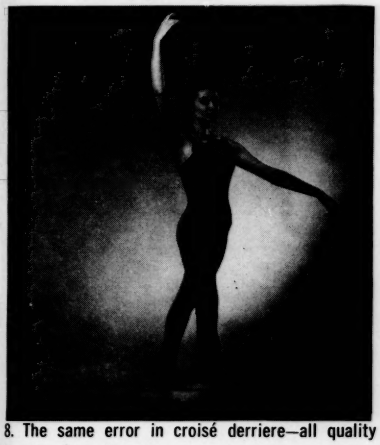
Croisé

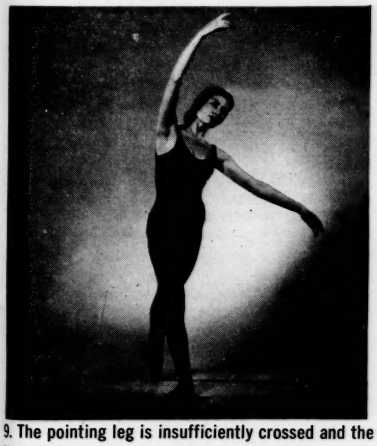
(continued from page 81)



7. Here it can be seen how static a pose becomes when the head and body are held stiffly erect instead of inclining gracefully.



8. The same error in croisé derriere—all quality is gone from the pose.



9. The pointing leg is insufficiently crossed and the line of the pose is shortened, marring its symmetry and harmony. The pointing foot should always be taken directly out from 5th pos., in the line of direction in which the body stands.

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BALLET RUSSE DE MONTE CARLO: Feb. 1, 2, Berkeley; 3, San Mateo; 4, San Jose; 5, 6, 7, San Francisco; 9, Fresno; 10, 11, 12, 13, Los Angeles; 20, 21, San Diego; 23, Phoenix; 24, Tucson; 25, El Paso; 27, San Angelo; 28, San Antonio; 29, Brownsville.

AZUMA KABUKI DANCERS: Jan. 31-Feb. 4, Washington; Feb. 6, 7, East Lansing, Mich.; 8, 9, Detroit; 11, Cleveland; 20, 21, Milwaukee; 22, Madison; 24, St. Louis; 25, Cincinnati; 26, Columbus, O.

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Luba Kudenova

An interesting photo taken backstage at the San Francisco Opera House, during Sadler's Wells' 1955 U. S. tour. Left to right, Frederick Ashton, Kyra Nijinsky (daughter of famed Vaslav Nijinsky), Margot Fonteyn, Tatiana Svetlanova, one of Miss Fonteyn's early teachers in Shanghai.

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In The News

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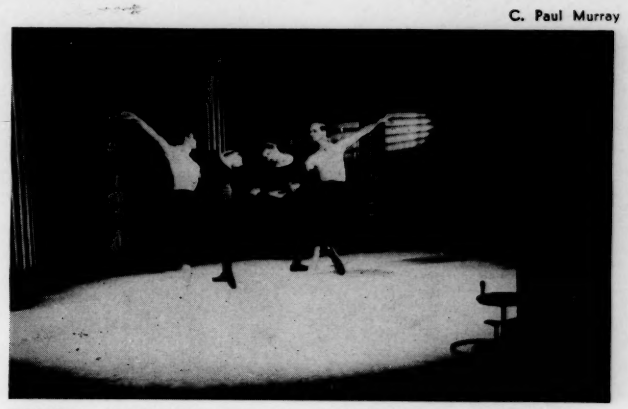
HOUSTON YOUTH SYMPHONY BALLET

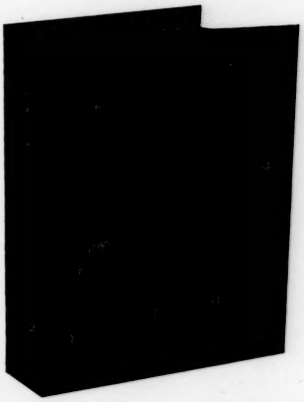
"The Little Match Girl," Emmamae Horn's ballet based on the Hans Christian Andersen story, recently presented by the Houston Youth Symphony Ballet, featured 40 young dancers from 27 schools in the Houston area. The company this year was permanently organized as an official activity of the Houston Youth Symphony. Left to right in this picture are Suzanne Redd, Nancy Thornhall, Hilda Kaplan, Sylvia Meinhart, Marcia Parsons and Marilyn Turner.

C. Paul Murray



TOMMY ARMOUR'S "PAS DE QUATRE" ON MIAMI TV

Gunnar Spencer, Adrianna Keathley, Laura Hopcroft and Robert Pike, soloists of the Ballet Guild of Greater Miami, are shown in a TV performance of Tommy Armour's "Pas de Quatre." The Guild's next Miami performance will be March 31, and they will be one of the groups participating in the 1st Regional Ballet Festival in Atlanta April 14 & 15.



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(continued from page 6)

holidays with her parents. The James advanced children's group, which was seen in 'Hansel and Gretel" Jan. 27, will do a full-evening concert Feb. 22 during the Dallas Music Teachers' Mozart Festival. **Joan Van Orden,** Danilova Scholarship winner, has joined the **NYC Ballet.**

Toni Beck

HERE AND THERE IN CANADA

The Royal Winnipeg Ballet is back home after a successful tour to Western Canada and Seattle. As part of the refurbishing plan for the co. which was burned out in 1954, the Winnipeg Junior League has commissioned a new ballet, which is being choreographed by **Ruthanna Boris** for Feb. performances.

Gladys Forrester and **Joey Harris** were featured dancers in the Canadian Motorama . . . The Ed Sullivan Show Jan. 29 appearance by Toronto dancer **Willy Blok Hanson** has been shifted to later in the season . . . the **Montreal Dance Festival** is due in mid-May. On the Festival committee are **Frank Coleman, Mrs. Gordon Small Ken Johnstone and Phyllis Collins,** with **Mary Beetles** as chairman.

LONDON DATELINES

January 1956 will be remembered as a Gala Month in the London dance world. **Sadler's Wells** were welcomed home on New Year's Eve, **"Dame Margot"** was cheered to the echo on Jan. 2 when she gave her 1st performance (in "Le Lac des Cygnes," with **Michael Somes** after receiving the decoration D.B.E., and on Jan. 6 Princess Margaret visited Sadler's Wells in Islington when that theatre celebrated the 25th anniversary of its reopening. On Jan. 23 an international galaxy of dancers was to assemble in London to appear at a Midnight Matinee organized by the **Pavlova Commemoration Committee** in honor of the 25th anniversary of the death of this most celebrated of all ballerinas.

These were emotional occasions, but rewarding ones as well. Fonteyn's "Lac des Cygnes," particularly her lakeside acts, has seldom been more elegaic in its tenderness and beauty. At the Sadler's Wells Gala, the young dancers of the Theatre Ballet, led by **Sara Neil, Brenda Bolton, Donald Britton and Donald Macleary,** showed that the growing talents of English ballet are more promising than ever while **Kenneth Macmillan's** ballet "Danses Concertantes" reminded us that there are new choreographers of importance on the horizon. The Pavlova Matinee was to be graced by the following artists: **Yvette Chauvire, Anton Dolin, Margot Fonteyn, Ram Gopal, John Gilpin, Bjorn Holmgren, Toni Lander, Alicia Markova, Milorad Miskovitch, Mariane Orlando, Kenneth Petersen, Elsa Marianne von Rosen, George Skibine, Michael Somes, Marjorie Tallchief** and the Sadler's Wells Ballet — the conductors, Robert Irving and Leighton Lucas.

Frederick Ashton's new one act ballet, "La Peri" (Paul Dukas) is scheduled for Feb. 18, with Fonteyn and Somes in the leading roles. Kenneth Macmillan's new ballet (music by Humphrey Searle) is due in March and in May Ashton is to revive "Horoscope" (music by Constant Lambert) which has not been danced since the Sadler's Wells Ballet had to flee from Holland in 1940 leaving all their costumes, settings, musical scores and personal belongings behind them. March 22 is the date chosen for a Royal Gala Performance at Covent Garden to celebrate the first 25 years of the Sadler's Wells Ballet.

Robert Irving, who has conducted on the last three American tours of the Wells company as well as being in charge of musical affairs at home, was appointed Musical Adviser in Dec. George Weldon, one time conductor for **Mona Inglesby's** International Ballet and Associate Conductor of the famous Halle Orchestra, has been appointed Principal Conductor to the Sadler's Wells Ballet.

Ballet Rambert enjoyed a highly successful visit to Italy during Dec. On their return, leading dancer **Alexander Bennett** decided to join Sadler's Wells Theatre Ballet but in his place **David Poole** has joined Rambert, to dance leading roles in classical and modern ballets and possibly also to create ballets of his own.

Anton Dolin once more this year appeared as St. George in the children's play "Where the Rainbow Ends" at London's Festival Hall. In golden wig and shining armour he was every child's ideal of a patron saint and his sincerity and complete belief in his own make-believe carried the whole production to success. **Violetta Elvin,** on leave from Covent Garden, danced in a special "Ballet of the Lake," devised by **Keith Lester** to the first movement of Tchaikovsky's Pathetique Symphony.

Dolin's **Festival Ballet** meanwhile played a Christmas season at Monte Carlo, being joined on Jan. 14 and 15 by Margot Fonteyn and Michael Somes who danced with them as guest artists. A tragedy occurred during the Monte Carlo season, however, for **Jon Waks,** a Canadian dancer with Festival Ballet was found dead in his hotel after a heart attack.

John Field has now taken up his new duties as Resident Director of the Sadler's Wells Theatre Ballet and will be with the company on its spring tour, which is to be launched with a new production of "Coppelia."

Alicia Markova, pioneering still, was the first ballerina in England to appear in a commercial television programme. The historic event took place on January 8th and she danced with **Milorad Miskovitch,** very prettily, in the snowflake pas de deux from "Nutcracker."

Mary Clarke

PARIS NEWS

Dec. 28 marked the first performance of the Prokofiev "Romeo and Juliet" at the Paris Opera. It was a major work, lasting more than an hour, and choreographed by **Serge Lifar.** He reserved the role of Friar Lawrence for himself. The "lovers of Verona" were **Liane Dayde** and **Michel Renault.** Decors and costumes were designed by Georges Wakhevitch.

The Paris Opera was also the scene of a tribute to the composer **Arthur Honegger,** who died last Nov. 28. The Dec. 18 tribute recalled his two ballets, "Song of Songs" and "The Call of the Mountain," as well as his opera, "Antigone" and his oratorio, "Joan at the Stake." On Dec. 8, Serge Lifar spoke at the Choreographic Institute about the composer's importance to the dance.

Roland Petit and his Ballets de Paris began a season of 20 performances on Dec. 20 at the Theatre des Champs Elysees. They repeated two older works, "Le Loup" and "Deuil en vingt-quatre heures," and there were two premieres, "Les Belles Damnees" ("The Condemned Beauties") and "La Chambre" ("The Bedroom"). The latter, danced by **Veronika Mlakar** and **Buzz Miller,** was choreographed by Petit on a theme by Georges Simenon, with music by Georges Auric. Bernard Buffet was responsible for decors and costumes.

Under the auspices of the Library-Museum of Dance, **Boris Kochno** very humorously related his memories of ballet and particularly of the Diaghilev artists, **Massine, Balanchine,** Lifar, and **Spessivtseva.**

The Ballets de la Tour Eiffel directed by **Pierre Lacotte** and **Josette Clavier** left Paris for a tour of North Africa.

The Golden Slipper, French equivalent of the "Oscar", has been established by a group led by Maurice Lehmann and Charles Chaplin. First recipient was Serge Lifar, to celebrate his quarter-century association with the Paris Opera.

Marie-Francoise Christout

HOLLYWOOD AND LAS VEGAS

BY TED HOOK

HOLLYWOOD CONSOLIDATED

At Columbia studios **Miriam Nelson** set to choreograph the Frankie Laine musical, "He Died Laughing." On the same lot a group known as **Freddie Bell & The Bell Boys** signed for Sam Katzman's "Rock Around the Clock." For a group with no formal dance training, their choreo-efforts are commendable . . . No choreographer inked at this writing by MGM for the

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Crosby-Sinatra-Grace Kelly "High Society;" however, rumor has it **Hermes Pan** will do this Cole Porter film . . . Bob Sydney's next assignment will be a musical of "The Women," starring June Allyson. Doris Day and Howard Keel will do the musical version of "Anna Christie," and Dan Dailey, Carol Haney and Dolores Gray will co-star in "Wedding Day;" neither film has set choreographers . . . Paramount is keeping **Nick Castle** busy as he bicycles between sound stages to choreograph for "That Certain Feeling" with Bob Hope and Eva Marie Saint, and also Martin & Lewis' "Pardners." Same studio has signed **Fred Astaire** to star in "Papa's Delicate Condition."

20th Century-Fox has granted permission for **Dan Dailey** to do two TV spectaculars per year, to go on loanout to MGM, and to produce his own films on the home lot in association with Buddy Adler . . . **Van Johnson** will do a "song and dance" comeback in a Universal International picture tentatively titled "Kelly and Me." For three years this reporter has been cheering **Larri Thomas,** an outstanding new dance personality. She is a leading Goldwyn Girl in "Guys and Dolls" . . . **Archie Savage** has choreographed and directed a musical titled "What's New" featuring **Johnny "Calhoun" Lee** and **Bixie Crawford.**

The Huntington Hartford Theatre of Hollywood boasts a revue titled "Joy Ride" with **Claire Gunderman, Kelly Brown, Irma Grant and Bob Hamilton,** and a cast of 40. Impresario Frank Sennes announced that his Hollywood Moulin Rouge revue will tour and may open the Jones Beach summer festival. He has also purchased the Casino Gardens at Ocean Park, Calif. where he will inaugurate the world's largest theater-restaurant and "Frank Sennes Folies Bergere." . . . **Alex Romero** has done choreography for "Goodby Broadway, Hello Gimp," the new Ciro's revue starring Gary Crosby and featuring dancer **Dante De Paulo** . . . Nick Castle currently staging a club act for **Inesita . . . Marge and Gower Champion** packing the Cocoanut Grove with their new act which includes a delightful finale about the love of two clowns . . . **Abbey Greshler** has taken over management of the **Lester Horton Dance Co.**

LAS VEGAS

There have been many changes of policy here and even at this writing it is difficult to say what hotel will be open tomorrow and who will choreograph what! The Sands — **Jack Entratter** once again gets bravos from critics for his current show "Love Is A Song" starring Lena Horne. Choreographers **Bob Gilbert** and **Renne Stuart** feature **Mary Menzies** in a number titled "Kiki," and for a closer they have a 15-minute production number based on "Love Is A Many-Splendored Thing," featuring "The Beachcombers With Nathalie" and **Don Torrillo, Buddy Robinson** and **Frank Davis.**

The Flamingo — **Ron Fletcher** not only received a new stage for Christmas, but also a whole new policy of production. Rather than the conventional "line" he is featuring a company of 6 dancers including the incomparable **Bill Carter,** with **Cecil Rogers, Patsy Norman** and **Dick Nordt;** the group executes strong modern and ballet in semi-concert form.

The New Frontier and Hotel Riviera — These two hostelries come under a dual listing because the Riveria no longer is under the **Hal Belfer** regime. It has been awarded to **Dorothy Dorben** who now stages dances in both spots. She also choreographs for the Beverly Hills in Kentucky; The Chez Paree in Chicago; and Bimbo's 365 Club in San Francisco.

The Desert Inn — **Donn Arden** continues to enliven the strip with top-flight Radio City-type productions. The wonderful **Jimmy Barron** is on hand for a featured spot.

The Sahara — In **George Moro's** latest efforts for the Marlene Dietrich Show, the Sa-Harem girls did a "picture-frame" number with the glamorous showgirls who are also featured in the current **Donald O'Connor** show, along with **Iris Burton, Bill Chadam, Ruth Costello** and **Dick Humphrey.**

The Royal Nevada has closed its doors and their choreographer **George Tapps** left for New York for a 12-week engagement at the Latin Quarter. The Dunes night club and casino will probably close soon, and the Moulin Rouge has been shut for 2 months, with a possible reopening in the near future.

THE END

REPORT FROM GERMANY

At the East Berlin Deutsche Staatsoper, Khatchaturian's "Gayne" received its first full-length production outside of the USSR. Adaptation and choreography were prepared by **Lilo Gruber,** new ballet-mistress of the Staatsoper and it must be said that she mastered this very difficult task with unexpected competence. She has been to the USSR several times and though she claims not to have seen Anissimova's original version but only brought back an excellent book on Armenian folk-dances, the similarities between Anissimova's choreography — of which several excerpts could be seen at the occasion of the Soviet guest-performances in East Berlin during May 1954 — and her own are often striking. Be that as it may: the result is on the whole convincing, and it is doubtful whether there has ever been a more successful foreign attempt of assimilating Russian folklore. The co., numbering 68 active dancers, is now in better shape than ever, with an unusually strong contingent of males.

Eleonore Vesco as Gayne exhibits her fine lyrical qualities, though she is perhaps a bit too refined for this kolhoz-wife; her finger-variation, meticulously executed, resembles rather the morning toilet of a French diva. **Erhart Stegmann** projects her husband Giko, a drunkard and saboteur, who sets the collective cotton-store on fire, but is arrested by Kazakov, the inspector of the kolhoz, who is secretly in love with Gayne and now free to propose to her. **Fred Schonfeld,** a splendid and good-humored technician, is excellent in that (to West European tastes) somewhat suspect role. **Hans Knutter,** dances the part of Armen, Gayne's brother, with speed and good elevation, and **Elfi Zimber,** as his Kurdish girl Aisha, radiates an exotic charm which makes her the more lovable. Another surprise of this production is **Werner Wolf** (together with **Elisabeth Theisen** as the two friends of Gayne and her brother who leaps and bounces around just as if he had stepped out of the Moiseyev Ensemble. The group-work appears at its best in the diverti-

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mento, which is performed as a series of national Russian dances in honour of the wedding of Gayne and Kazakov. Hainer Hill designed very attractive sets and costumes, and Hort Stein led the Staatskapelle with fervour and edge . . .

Hanover possesses one of the most active ballet-companies attached to any German opera-house. **Yvonne Georgi** is ballet-mistress and she has done no small amount of pioneer work over there. A more intimate program at the Ballhof billed several chamber-ballets, all with choreography by Georgi, none of which was especially noteworthy. But her double-bill at the Opernhaus, consisting of Stravinsky's "Orpheus" and a very enjoyable full-length "Nutcracker' was quite another matter, showing off the youthful energy and zest of the troup. Most of the solo-parts were performed and adequately by **Irmgard Rother, Ursula Rieck, Georg Volk** and **Ralph Briegk.** The Sugar Plum Fairy of **Gisela Rochow** was undistinguished. Both ballets had new, very suitable choreography by Yvonne Georgi who will stay for some further seasons in Hanover and thus be able to secure the necessary continuity of her work.

In Wuppertal **Erich Walter** has by now firmly established his reputation as top choreographer of the younger German generation. He is closely associated with his designer Heinrich Wendel; indeed, it is sometimes difficult to differentiate between the dance, lighting and choreography. Their new program offers Stravinsky's "Pulcinella" (with a new libretto), Bartok's Music for Strings, Celeste and Percussion (done without plot, of course) and Schoenberg's "Pelleas and Melisande".It is all very Balanchine-like with faint overtones of Robbins. "Pulcinella" appears as seen through a Pirandellian mind, all fun boiled down; the Bartok score, however, is too subtle to be translated into visual terms; the Maeterlinck-Schoenberg creation is perfect in its evocation of mood and atmosphere and without any doubt one of the most important works of the post-war German scene. Walter's company is headed by **Denise Laumer, Helga Held, Egon Pinnau** and himself (a dancer of the demi caractere-type) — a small, but marvellously integrated ensemble, which has to be mentioned wherever ballet in Germany is under discussion.

At Dusseldorf **Kurt Jooss** staged Carl Orff's "Catulli Carmina" (double-billed with the same composer's one act opera "The Moon"), a rather unhappy undertaking despite some appropriate dancing by **Edel von Rothe, Antony Raadt, Hans Zullig and Ulla Soderbaum.**

In Munich, **Alan Carter,** the young British ballet master and choreographer of the Bavarian State Opera, found a real hodge-podge of styles when he was engaged a year and a half ago. He has had remarkable success in welding the 35 dancers into a real ensemble. For the Munich Festival last Fall he contributed 2 new ballets, "Concertino", without story and set to music by Pergolesi, and "Flight of Doves", with a score by Otto Erich Schilling. The latter, in 3 loosely connected scenes, has an exquisite pas de deux danced by **Heino Halhuber** and **Veronica Mlakar.** His "Four Times Four" is a charming nonentity danced to Ravel's "Le Tombeau de Couperin". Ballerina, **Natasha Trofimova,** is very impressive in "The Miraculous Mandarin" and "House of Shadows". 'Shadows', more than any other, is the work which symbolizes the hopes for the future of German ballet. Mr. Carter's 8th Munich production, "Mr. Scrooge", (to be reviewed) is having great success.

Little by little musical comedies begin to appear on German stages (otherwise still dominated in the lighter entertainment category by operettas). Frankfort introduced "Kiss Me, Kate!" (choreography: **Herbert Freund;** with **Marcel Luipart.** Frankfort's excellent Miraculous Mandarin not too happily cast as Bill). This was such a success that Berlin followed only a few weeks later, with a chamber-version only, which left little room for **Rudi Geske's** choreography. Meanwhile Munich tackled "Fanny", choreography by **Heino Heiden,** and the result could not have been better. Mention must be made also of the European first performance of Kurt Weill's American opera "Street Scene", the "moon-faced, starry-eyed" number of which, as danced and sung by **Lucie Klufer** and **Fritz Doege,** left the public gasping for breath.

Horst Koegler

NEWS FROM PORTUGAL AND SPAIN

LISBON: **Mariemma's Spanish Ballet Co.** played here for 3 weeks before going to Oporto. It is a ballet production in the sense that "flamenco" is not over-emphasized. Mariemma, as dancer and choreographer, gives ample proof of being a complete artist. She can be light and humorous, has good classic training and plays the castanets with a fine musical sense. Her leading dancers are **Juan Astigarraga** and **Juan Morilla.** Both are outstanding. Supporting dancers, also first-class, are **Maria Gloria, Pepita Reyes, Ines Juan, Paco Fernandez and Manuel Pozo.** The Co. of 20 has excellent accompaniment by **Enrique Luzuriaga,** musical director; singers **Teresa Estremera** and **Manolo Vargas;** and guitarist **Paco Isla.**

The "Verde Gaio" group is preparing dances for the Feb.-Apr. opera season. **Margarida de Abreu** pupils, who have been dancing in the opera productions, will give 6 dance recitals here in April. In May the **Marquis de Cuevas Ballet** will give a 2-week season at the San Carlos Opera.

MADRID: **Katia Sokolskaja,** a pupil of **Valentina Kashuba,** who danced with **Janine Charrat,** has remained in France for TV and concert work . . . English dancers **Peter Warwick** and **Agueda Sarasua,** both teachers at the **Karen Taft** school has formed a team and have left for France and England to appear in cabarets . . . **Manolo Vargas** and **Roberto Ximenez** are preparing a special program for night-clubs . . . Illness has forced **Alberto Lorca,** formerly with **Pilar Lopez,** to stop dancing, but he is teaching and choreographing.

Rosario is doing a provincial tour. **Juan Alba** and **Pedro Lorca** have been upped to featured roles in her co. *Luigi Gario*

LATIN AMERICA REPORT

BRAZIL: The **Ballet do IV Centenario** gave a short season in Sao Paulo. In Rio, there was a performance by the **Ballet do Rio de Janeiro,** directed by **Eugenia Feodorova,** who arrived in Brazil recently. The performance was preceded by intense publicity. This group has the support of several people of financial means, it aspires to include members of Rio society among its dancers.

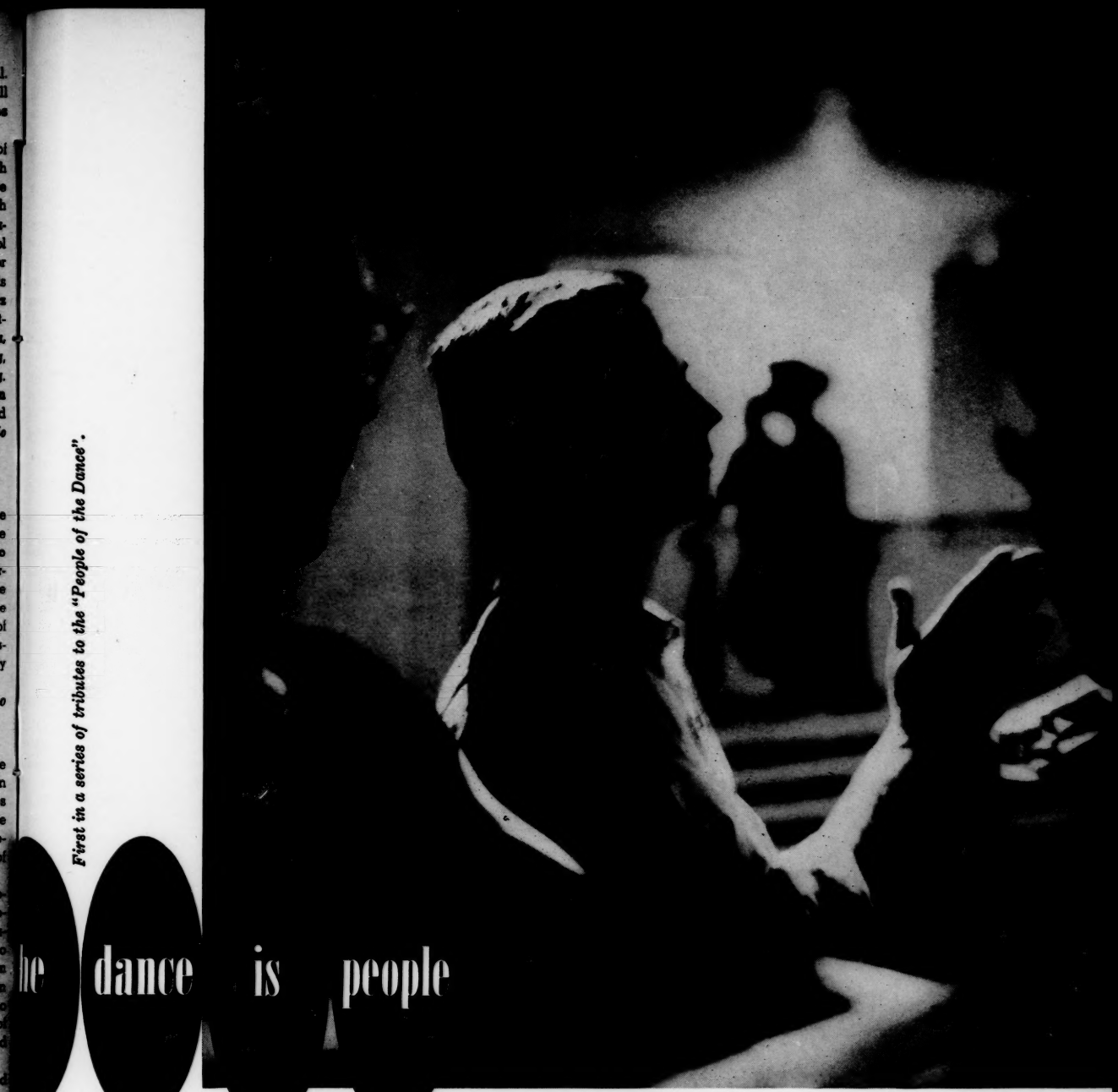
Sylvio Wanick Ribeiro

ARGENTINA: **Francisco Pinter,** one of the mimes of the Teatro Colon, gave a modern dance recital . . . "Esta Ciudad de Buenos Aires" by the **Ana Itelman** modern dance group has continued receiving rave reviews and appears to have been one of the most important events of 1955.

CHILE: **Alfonso Unanue** (whose picture appeared in Dec. DANCE Magazine) received the Critics' Award in 1955. Unanue's work with the Joos Ballet also formerly earned him excellent reviews in Europe . . . The Award for the best foreign work seen in Chile last year, went to **Jerome Robbins** for the choreography of "Interplay" and "Fancy Free", danced here by **Ballet Theatre.**

The Univ. of Chile Ballet commenced 1956 with several open-air performances. This Co. totalled 76 performances in 1955, approximately half of which took place in the provinces, open air or suburban theatres, following a highly commendable policy of making this state-subsidized Co. accessible to larger audiences who can not afford the prices of performances at the Teatro Municipal. This average of one performance every 5 days turns the Univ. of Chile Ballet into the most active Co. in Latin America where, on a whole, performances tend to be limited to brief seasons. *Hans Ehrmann-Ewart "BALLET"*

THE END



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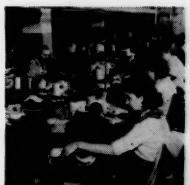
He is expected to constantly produce the new, the surprising and the beautiful. And most of the time that's exactly what the choreographer does.



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